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# SQUARE DANCING

JUNE 1966

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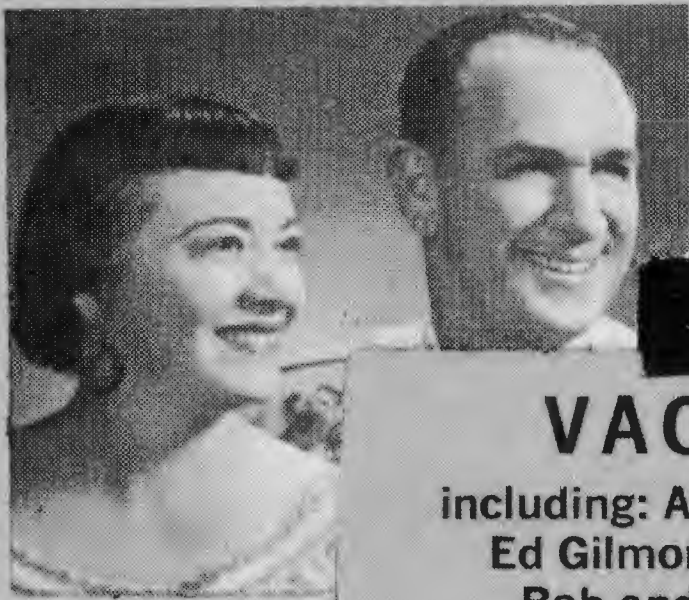
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**1966**

# From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Two weeks ago, just before my admittance to the hospital for surgery, our club's caller brought me about 20 old copies of Sets in Order. I found them so absorbing, both before and after the surgery, that they effectively kept my mind off the operation. I am impressed with the variety of interesting and important material.

However, following surgery, my greatest problem was with those darned cartoons on the back covers. I just couldn't resist the frequent impulses to burst out in uncontrolled laughter. Since I had to study each and every back cover, a method soon evolved which permitted me to keep right on enjoying the cartoons without the earlier danger of ripping out my stitches: firmly squeeze nostrils between thumb and forefinger of right hand while pressing palm heavily over mouth. With the left hand, press S.I.O. magazine directly against incision.

All of which suddenly brings to mind an idea for another cartoon—to depict this very predicament; one which your fine cartoonist, Frank Grundeen, may see fit to draw.

Jake Letwak  
Billings, Mont.



(Please turn to page 42)

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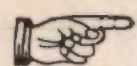
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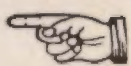
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- June 2—Keokuk Benefit Square Dance  
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- June 3-4—2nd Ann. Western Canada Square  
Jamb., Munic. Ice Rink, Burnaby, B.C., Can.
- June 4—Y Sashayers Guest Caller Dance  
YWCA Gym, Muskegon, Mich.
- June 4—12th Ann. Ark. State Fed. Festival  
Recreation Center, Fayetteville, Ark.
- June 4—3rd Saturday Satellites Big U Jamboree  
Vernal, Utah
- June 4—Friendly Squares Guest Caller Dance  
Trinity Lutheran Church, Springfield, Mass.
- June 4—3rd Annual Swingbillies Spring Fling  
London, Ontario, Canada
- June 5—Guest Caller Dance  
Vollmars Park Ballroom, Toledo, Ohio
- June 9-12—3rd Ann. Honeyland S/ & R/D  
Festival, Concord College, Athens, W. Va.
- June 10-11—17th Ann. Mile High S/D Festival  
Jr. H.S. Gym, Prescott, Ariz.
- June 10-11—Colorado State S/D Festival  
District 60 Gym, Pueblo, Colo.
- June 11—Square Dance Day  
Ladore Lodge, Wyoming
- June 11-12—Manitoba Square Dance Camporee  
Rock Lake, Manitoba, Canada
- June 11-13—Australia National S/D Conven-  
tion, Adelaide, South Australia
- June 12—3rd Ann. Wahoo Whirlers S/D Jamb.  
Starlite Ballroom, Wahoo, Nebr.
- June 14—Buckeye Squares Guest Caller Dance  
Haar's Barn, Toledo, Ohio
- June 16-18—15th National Square Dance Con-  
vention, State Fairgrnds., Indianapolis, Ind.
- June 17-19—2nd Ann. Atlantic City Weekend  
Claridge Hotel, Atlantic City, N.J.
- June 17-19—Peterboro Squares S/D Week-End  
Rock Haven Mot., Peterborough, Ont., Can.
- June 17-19—6th Ann. Montana Round o Rama  
Columbia Gardens, Butte, Mont.
- June 18—Idaho Falls Promenaders Summer  
Jamboree, Sun Valley, Idaho
- June 24-25—Washington S/ & R/D Fed.  
Festival, Vancouver, Wash.
- June 24-25—1st Ann. Square Dance Festival  
Gering, Nebraska
- June 24-25—14th Pensacola Council S/ & R/D  
Fetsival, Auditorium, Pensacola, Fla.

(Please turn to page 64)

## Sets in Order

Published monthly for and by Square Dancers  
and for the general enjoyment of all.

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## SINGING CALL\*

### GRAB A LITTLE SUNSHINE — Western Jubilee 910

Key: B Flat      Tempo: 130      Range: High HB  
Caller: Les Ely      Low LB

Music: Guitars, Banjo, Bass

Synopsis: (Break) Allemande — all eight chain — four ladies chain — circle — roll away — weave — do sa do — promenade — swing. (Figure) Head ladies chain — heads right and circle to a line — up and back — right and left thru — rotary chain — dive thru — square thru 3/4 — corner swing — promenade — swing.

Comment: Adequate music and well timed and contemporary dance patterns. Rating: ☆☆

### BIRD OF PARADISE — Wagon Wheel 400

Key: C      Tempo: 136      Range: High HC  
Caller: Joel Pepper      Low LC

Music: Guitar, Piano, Drums, Bass

Synopsis: (Break) Ladies chain — roll away — circle — roll away — swing next — allemande — do sa do — weave — do sa do — promenade. (Figure) Heads right and circle to a line — up and back — right and left thru — up and back — pass thru — wheel and deal — star thru — square thru — box the gnat — promenade.

Comment: This is the third recent record to this tune. All are danceable and the only choice is quality of music and style of dance and lyrics. This one is quite fast. Rating: ☆☆

### SUNDAY — Sets in Order 161

Key: A Flat      Tempo: 130      Range: High HC  
Caller: Earle Park      Low LB

Music: Saxophone, Piano, Drums, Bass, Guitar

(Reviews continued on page 58)

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

## HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.



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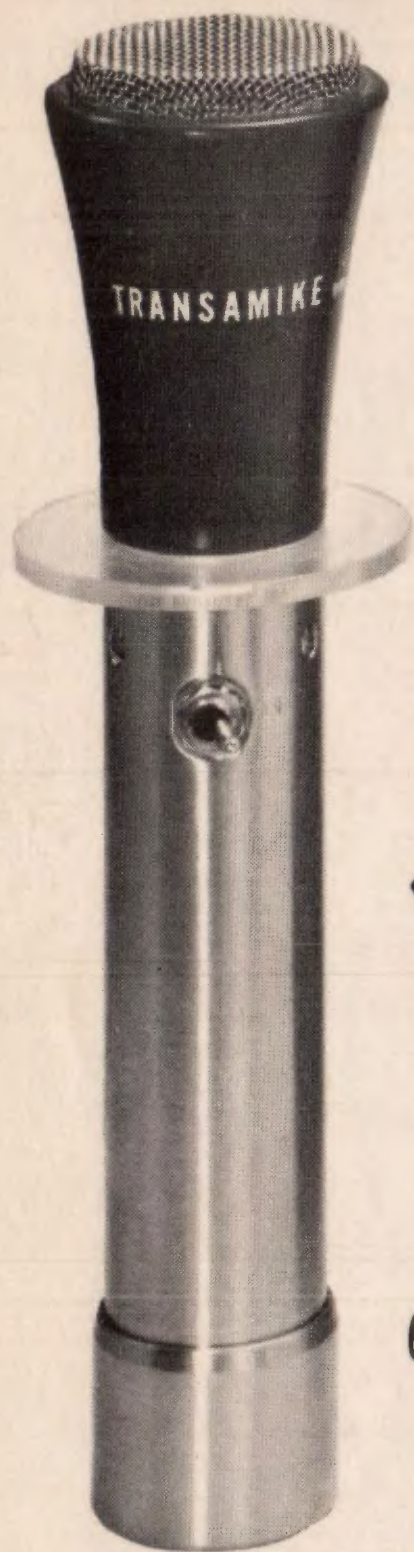
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# AS I SEE IT

bob osgood

June 1966

**H**ERE IT IS, June again, and time for another square dance convention. This year Indianapolis, home of the giant "500," will host many times 500 square dancers during the mid-part of the month.

Those of you who are attending your second, third or fourth convention will be bound to make comparisons with the colossals of the past. It will be easy enough to compare facilities, the total attendance and even the condition of the weather with the Nationals held in Detroit, Long Beach, Miami and Dallas. This, of course, is just human nature.

We always get particular pleasure out of weighing each National as a completely separate entity. This is the show-case for an area. The dancers, callers, teachers and dancer leaders are putting their best foot forward as they play host to you, the world's dancers.

You'll have a good opportunity to see their organization and leadership in action. Perhaps you'll hear a few of their callers among the many from all parts of the world but you will definitely have a chance to taste their hospitality and to feel the warmth of their welcome.

A year from now perhaps you will have forgotten many of the fancy features involved with this year's convention. The chances are, however, you will remember for a long time to come the friendliness and sincerity that the home town people of Indianapolis will surely express.

Those of you attending a National for the first time (and of course you repeaters as well) — can do us a big favor. In the almost three days of dancing there will be interspersed many extremely interesting panels and discussion meetings.

If every one visiting the convention would attend just one of these and take the information back to the home area, the idea of the National will be so much better expressed.

Many people spend endless hours planning for this portion of the convention and it is one way for you to say "Thank you" to the hosts for all their efforts if you will just take an hour or two and sit down, listen and enjoy what goes on in these "thinking" sessions. Who knows? You may be in for a very pleasant surprise.

\* \* \*

We had a very rewarding experience these last few weeks in teaching a group of forty-five Peace Corps volunteers some fundamentals of American Square Dancing. Three two-hour sessions don't total a great amount of time but on the three separate days we loaded the sound equipment into the Chevy and trekked out to the campus at UCLA where this particular unit of Peace Corps volunteers is undergoing a rather stringent twelve weeks' training course.

These young people will all be heading for South and Central America as a part of a special theater arts group specializing in music, theater and the dance. There has been a 100% participation by the group (twenty young ladies and twenty-five young gentlemen) and by the time our six hours were completed quite a number had taken their turn at teaching or cueing one of the simple mixers, circle squares or square dances we had included in the program. We look forward in the coming months to hearing from some of these representatives and learning of their experiences in the field.

\* \* \*

Those of you watching the recent Academy Awards on television shared our delight in seeing Chuck Jones receive the "Oscar" for best cartoon of the year. His entry "The Dot and the Line" won over a large number of entries. Those of you who remember Chuck, having danced with him or having enjoyed his column in *Sets in Order*, will be pleased to know that Chuck and his wife Dottie are fine. They aren't



dancing very much these days but we always have hopes of getting them back into the picture. Congratulations also to Treg Brown, who won his Oscar for Sound Effects on "The Great Race."

\* \* \*

As you read Sets in Order this month we will be off to Portugal, Spain and Greece along with the Van Antwerps and nine squares of dancers from all parts of the United States and Canada. On the 11th of this month we plan to have a square dance in Seville with Jack Ritter and square dancers from all parts of Spain. This will be our first time in this part of the world and we'll have much to write you concerning our experiences when we get back.



## Direction

THERE WAS A TIME more than a decade ago when one well meaning individual actually *controlled* square dancing in the state in which he lived. Before this time the area was noted as being one of the leading square dance centers of our nation. Several well known leaders called this state their home and books, large festivals and a healthy program were very much in evidence throughout the state.

One year the Governor assigned our square dancing friend the responsibility of producing a gigantic Inauguration Ball in that state's capitol. The success of this single event was a testimony of the individual's ability and knowledge of the activity. The success of the first venture called for a repeat performance four years later when the Governor was once again elected.

Somewhere along the line the head of state said to the square dancer, "For your fine service and for the effort you have put forth in making my Inaugural Ball a success, I would like to give you a reward. Here's a Charter that

names you as titular head of all square dancing in this state!"

You can well imagine what effect such a pronouncement might make on an individual. The control of an activity in a given area was all in the hands of one person. The style of dancing, the costume, what calls would and would not be used, when classes could be held and when festivals might be produced, was all subject by state law to the whims of one person.

Needless to say, the results were chaotic and in the span of a very few years square dancing all but disappeared in the area. Eventually, of course, because an activity so great could never be controlled in this manner and because elections in following years changed the conditions, square dancing slowly came back into its own. With the change came the birth of new state and local associations, active caller groups and enthusiastic democratic leadership.

This is a true incident and it is just an example of what might happen if square dancing on an even larger scale might be put into the hands of just a few.

As we have watched over the years, the activity has gone through various cycles in each area where it has been introduced. Each square dance region seems to have its own peculiar situations which need to be treated separately. What might be an effective and, therefore, successful plan for a square dance activity in one part of the country might be completely unsuccessful in another. We have tried over the years through the pages of Sets in Order not only to point this out but to show through example what different areas have done to meet their own needs and solve their own problems.

Many years ago we were instrumental in bringing together more than a dozen area associations in the State of California to form a council of associations. The purpose of such a council was to serve as a general clearing house for major events and to pool the combined efforts of all area associations when the need for stronger representation might be felt.

It was through such combined efforts that square dancers were able to defeat a bill in the California Legislature that would have made it a law to license *all* dance teachers. This would have included square dance callers as well as round dance, ballroom, ballet, and



modern dance teachers on the same basis. Another time, representatives of the square dance movement were able to stifle a bill that would have ruled out the teaching of square dancing in adult education classes in public high schools.

It was never our intention that such a council should be any more or less than this. It was not intended as a social group, a producer of huge square dance events, nor the challenger of the rights of square dancers to enjoy their hobby. Its intention was to benefit the associations who in turn would serve the local club, and benefit the dancer and the caller.

It has been, and still is, our hope that through the inspiration of the National Square Dance Convention a good representation of the more than a hundred square dance associations across the country will one day form an international council of associations; not for power, not for control, but for leadership stimulation. This we feel would be the nearest thing to the *complete representation* of the people in square dancing today.

We will continue to voice objections to any individual or group of individuals who might set out to *control* the activity. No matter how sincere may be their motives, we feel that a few people with a permanent central control could never adequately represent nor speak for the many hundreds of thousands who enjoy square dancing.

### *What's in a Name?*

SQUARE DANCE CLUB NAMES are pretty much the same wherever you find them. Names such as Ruffles and Shuffles, Beaux and Belles, Hicks and Chicks, Paws and Taws, Kuntry Kuzins, etc., could crop up in almost any square dance community. However, these clubs share one uncommon feature. They're all in Germany.

The Ruffles and Shuffles dance in Rhein Main; the Beaux and Belles in Frankfurt; the Skirts and Spurs, Kaiserslautern; Hicks and Chicks, Hahn; Paws and Taws in Bitburg; Dip 'n' Divers in Munich; and the Kuntry Kuzins in Weisbaden.

These are just a few of the more than thirty clubs that belong to the European Association of American Square Dance Clubs. The association, active since before 1956, has been one of the most active in square dancing any-

where. Through the efforts of the association and its various officers over the years, square dancing has been allowed not only to survive but to prosper under most unusual circumstances.

Perhaps the problem of "turnover" is the greatest one to be licked. Many times a club in Germany or France will be enjoying a most healthy existence when almost overnight a number of transfers of service personnel will drop the club membership to a frightening low.

The folks in Europe, however, seem to take all of this in stride and a constant program of leadership training, coupled with outstanding roundups and festivals held throughout the year, continues to bring square dancing to the attention of more and more people and train new callers and teachers to fill the vacancies as they arise.

Not too long ago, the following clubs were active paid-up members of this association and because of their unusual geographic location, we thought you might enjoy seeing their names and the cities where their dances are held.

Chamblazers — *Chambly*  
 Ruffles and Shuffles — *Rhein Main*  
 Beaux and Belles — *Frankfurt*  
 Skirts and Spurs — *Kaiserslautern*  
 One Wing Squares — *Marville*  
 Hicks and Chicks — *Hahn*  
 Squ'air Divs — *Metz*  
 Jeanne d'Arc Quadrille — *Orleans*  
 Paws and Taws — *Bitburg*  
 Mixers — *Mannheim*  
 Gay Squares — *Weisbaden*  
 Dip 'n' Divers — *Munich*  
 Kut Ups — *Karlsruhe*  
 Happy Pairs — *Heidelberg*  
 Wagonwheels — *Zweibrucken*  
 Darmstompers — *Darmstadt*  
 Merry Mixers — *Frankfurt*  
 Kuntry Kuzins — *Weisbaden*  
 Paris Squares — *Paris*  
 Swingers — *Soellingen*  
 Strutthers — *Stuttgart*  
 Bavarian Twirlers — *Munich*  
 Dancing Bears — *Berlin*  
 Kuntry Kuzins — *Kensington*  
 Buttons and Bows — *Sembach*  
 Square Knots and Polka Dots — *Laon*  
 Do Sa Dos — *Geissen*

*Congratulations to you all!*



# INDIANA



Roger D. Branigan  
Governor of Indiana





# WELCOMES YOU

TO THE FIFTEENTH  
ANNUAL NATIONAL  
SQUARE DANCE  
CONVENTION  
JUNE 16, 17, 18, 1966

**T**HIS MONTH the square dancers of Indiana, in typical Hoosier fashion, roll out the red carpet for you and all your square dance friends. Wherever you may live, the road to Indianapolis is paved with trail dances and special square dance events that should prove exceptionally tempting to any member of the square dance fraternity.

The Governor of the State, the Mayor of Indianapolis, the Chamber of Commerce and all square dance groups in the area have combined for this one to make the Fifteenth a long to be remembered happy square dance experience. You'll find workshops, clinics, square dance parties, area get togethers, fashion shows and special meetings going day and night during the three-day event.

You may register for the convention upon your arrival or there may still be time to register by mail. Write to Registration Chairmen, Reed and Ruth Moody, 1205 Roosevelt Building, Indianapolis, Indiana.

## Registrations at 15th National

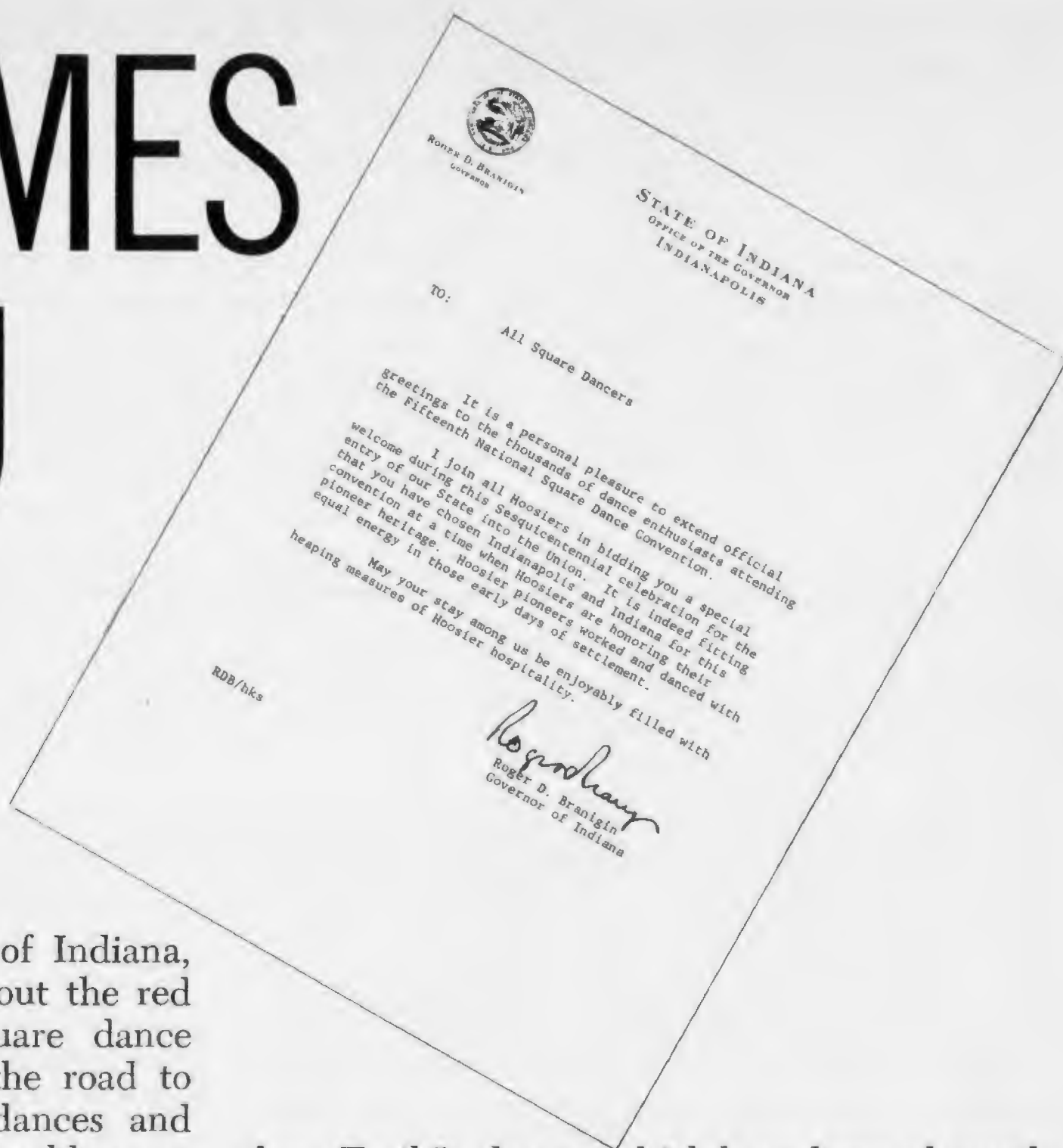
As of April 1, no fooling, registrations for the 15th National in Indianapolis stood at 5,152. Indiana led with 576; Michigan had 325; Ohio had 254; Pennsylvania had 56. The total figure included 164 single people and 204 children.

## Trailing In and Out of Indiana

Dancers traveling to the 15th National Square Dance Convention in Indianapolis, Ind., on June 16-18 are invited to dance at

these Trail-In dances which have been planned:

- June 10 — Hull-Dobbs Ford Dealer, Knoxville, Tenn. — Callers Bob Dubree and Allen Tipton. Music by Fontana Ramblers. Free.
- June 13 — Omaha Area S/D Callers Assn. — Civic Audit., Omaha, Nebr.
- June 14 — Clinton County Promenaders — Fair Grounds, Frankfort, Ind. Caller Gene Wethington.
- June 14 — Free Starlight Dance, South Co. Shop. Ctr., Lindbergh Blvd., St. Louis, Mo.
- June 14 — Dancing D's — Central Comm. H.S., 5 mi. So. of Donnellson, Iowa. Callers Bob Yerington and Beryl Main.
- June 14 — King Cotton Hotel, Memphis, Tenn. Caller, Melton Luttrell.
- June 14 — Promenade Hall, Indiana 55, 1 block No. of U.S. 30, South of Gary, Ind. Callers, Harry Lackey and Chuck Raley.
- June 15 — Free Square Dance, Claypool Hotel Ballroom, downtown Indianapolis, Ind.
- June 15 — Free Round Dance Trail End Dance, Cole Porter Ballroom, Sheraton-Lincoln Hotel, downtown Indianapolis, Ind.
- June 15 — Circle 8 Dancers, Civilian Club at Wright-Patterson AFB, State Rt. 44, near Dayton, Ohio. Callers, Harry Lackey and Chuck Raley.





## KEOKUK KAN-KAN-KAPERS

*By Bud Mayo — Ottawa, Ont., Canada*

**T**HE OTTAWA SQUARE DANCE ASSOCIATION and its member clubs made extensive plans since the first word of the disaster in Keokuk, Iowa, reached Ottawa. Many of our dancers have enjoyed countless happy square dance hours while guests of numerous square dance clubs in your country. Good fellowship and fun have prevailed in all our gatherings. I am sure I speak for all square dancers in this area when I say that we sincerely felt a sense of personal loss in this unfortunate tragedy.

Our first thought was to hold some sort of benefit dance for the Iowans and what evolved was our first Keokuk Kan-Kan Kapers dance. Sponsored by the Ottawa Square Dance Association, the dance was held—very successfully—on February 26. By all accounts and from the compliments of the dancers, this was a unique and enjoyable dance. Even the name was unusual and gives a clue as to what took place.

Realizing that our main purpose was to raise as much money as possible, we hit upon a plan which we think is new and asked each club member to bring to the weekly club dance two weeks before the event, one tin of canned goods. These were collected at a central location and put in bushel baskets which were to be raffled off at 25¢ a ticket during the evening of the Kapers. We filled nine such baskets with some 52 cans per basket. The basket filled with soups was called the Soup Spoon; the one with tinned vegetables was the Vegetable Bin; the one with fruits the Fruit Bowl, etc. There was no extra time taken up with these raffles which were held between tips when people were on the floor.

Value of the baskets was approximately \$13.00. We also received square dance shirts,

"The winners." Happy square dancers not only help the folks in Keokuk but go home with a bundle of groceries.

pants, dress material, etc., from our local stores and these were also raffled. Dancers were sold a ticket perforated in the middle and numbered at each end. Tables were set up along one side of the school gym and dancers could put one half of their ticket into a slotted shoebox for the basket, etc., of their choice. One box at a time was brought up and a dancer from the floor was asked to pull out the lucky number.

This pilot idea of ours added much zest to the dance. Over 500 tickets were sold, realizing close to \$125.00. Keith Watters and Art Wilson, two area callers, gave of their time and talents and more than 30 squares helped to raise the total to \$400.00.

Another highlight of this event was the presence as guests of Mr. and Mrs. J. L. Gawf, First Secretary to the United States Ambassador to Canada. Mr. Gawf accepted our cheque on behalf of the Keokuk Chamber of Commerce, making a very impressive acceptance speech. Excerpts from this speech follow.

"...I would like to say that this kind act by the members of the Ottawa Square Dance Association conveys a degree of sympathy and compassion which is somehow more moving and more heartwarming than any ordinary expression of condolence.

"We in the United States like to believe that when tragedy strikes a particularly cruel blow against an American community, nearby neighboring communities will lend a helping hand and in fact, they usually do.

"However, it is quite another matter for a group of citizens of another country, in a community many miles away spontaneously to extend not only their sympathy but their tangible help as well to ease the suffering of people whom they have never known...

"It has just been explained to me that square dancers everywhere are, in a sense, kindred spirits and that the bond between them is completely irrespective of distance and nationality. I must say that this is an example of international relations worthy of emulation everywhere; I think all of us in the United States and Canada can take pride in what you have done..."





# THE DANCER'S WALKTHRU

*Sets in Order*

## GOOD PLANNING

REMEMBERING THAT new blood must flow into the square dance activity to keep it ever-growing and alive, those responsible for the 14th National Square Dance Convention held in Dallas, Texas, in 1965 followed up the enthusiasm for the Convention by articles in the local newspapers. Striking while the fever was hot, the following was made available for immediate press release after the Convention.

"... Square dancing is unique in that it is entirely noncompetitive and yet demands the utmost in cooperation, coordination and concentration. It offers a constant challenge, healthy physical exercise and endless exhilarating pleasure. Square dancing is 'Friendship Set To Music' and it has been often said that if everyone in the world would learn to square dance the disagreements between countries and the threats of war would vanish, world tensions would relax and everybody could enjoy living at peace and awaiting the caller's cue to 'square 'em up.'

"The approximately 50 member clubs of the North Texas Square Dance Association welcome all non-dancers to visit their dances, to see for themselves the fun and fellowship involved and to ask any questions regarding lessons, membership, or anything pertinent to our American Heritage, the Square Dance.

"Information regarding where and when these clubs dance may be obtained by contacting... (a local name, address and phone were listed).

"Square dancers are also available to dance for civic, church, or fraternal groups or to dance for shopping center or other commercial openings or special events. (Blank) may be contacted for information on this also."

How true it is that a successful affair takes much planning in advance but too often we forget the follow-up and neglect to take advantage of what may be gained in the way of new dancers or favorable publicity for the ac-

tivity as a whole. It appears that Dallas did not forget and we would hope that the square dance activity in their area had a great surge of new interest as a result of their work.

## BUSINESS WITH A SMILE

THE FOLLOWING Treasurer's Report from the Oro Dam Twirlers, Oroville, California, should bring a twinkle to everyone's eye and most certainly must have livened up what is often a routinely dull necessity. Actual figures have been omitted, but in this instance play little importance in the reason for bringing you the report.

We predict many joyous meetings ahead for this particular square dance club with a gentleman like this Treasurer on the Executive Board. And what a bonus to find that he, Cliff Peacher, was only recently graduated from a beginner's class and is just beginning to enjoy the many pleasures of square dancing.

Would that all club business meetings might be spiced up now and then with ingenious ideas such as this:

### Square Up of the Month

This Dough-Pa-Dough puts the Gents on the Run

Our Balance on February One.....	\$—
A Double Pass Through, Go Right by Twos	
We received from our Club Dues.....	\$—
Right and Left Through and Spin the Top	
The Club picked up from our Workshop.....	\$—
Head Gents, for the need of a Badge, came through	
With Cash for a Taw and a kid or two.....	\$—
Credit to Debit do a U Turn Back	
Herb gave our Workshop fund a whack	
Split in Two; we each got one	
It's a very small price, for so much fun.....	\$—
On to the next, with a Dive and Dip	
Square Dance Association Membership .....	\$—
From our account Badges did Separate	
Money for Marex to Circulate.....	\$—
Friday I left work, with checkbook in hand	
East to Twelfth, turned Right and Left Grand	
To Sierra Avenue did Promenade	
Four nights use of the school were paid.....	\$—
Our Balance went Up and Back in Time	
Here's what we have left, every dime.....	\$—
As of Feb. Twenty-sixth, I'm at your call	
Here's how we stand; that's it, that's all.	

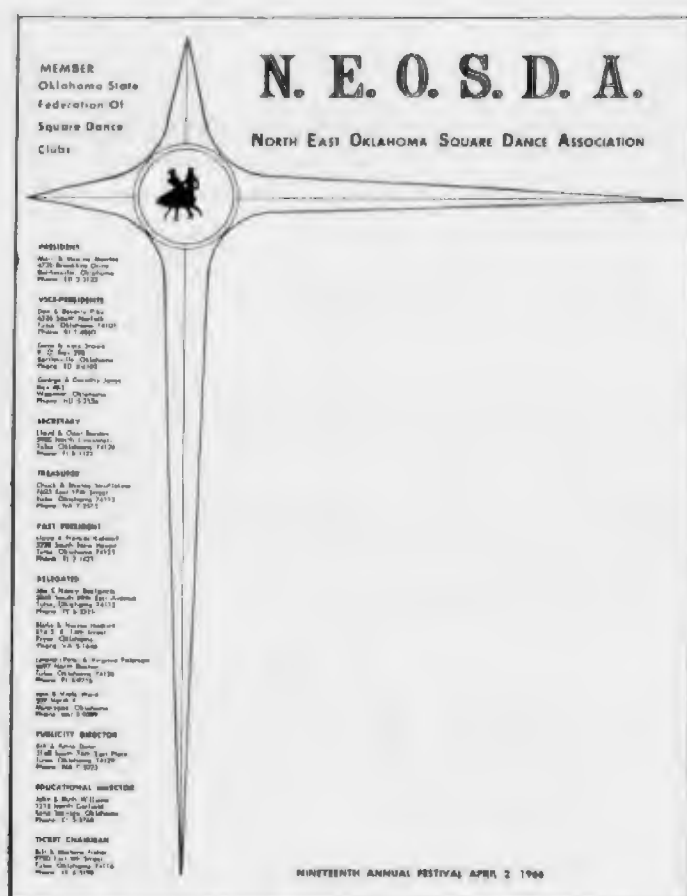


# The WALKTHRU

## N.E.O.S.D.A.

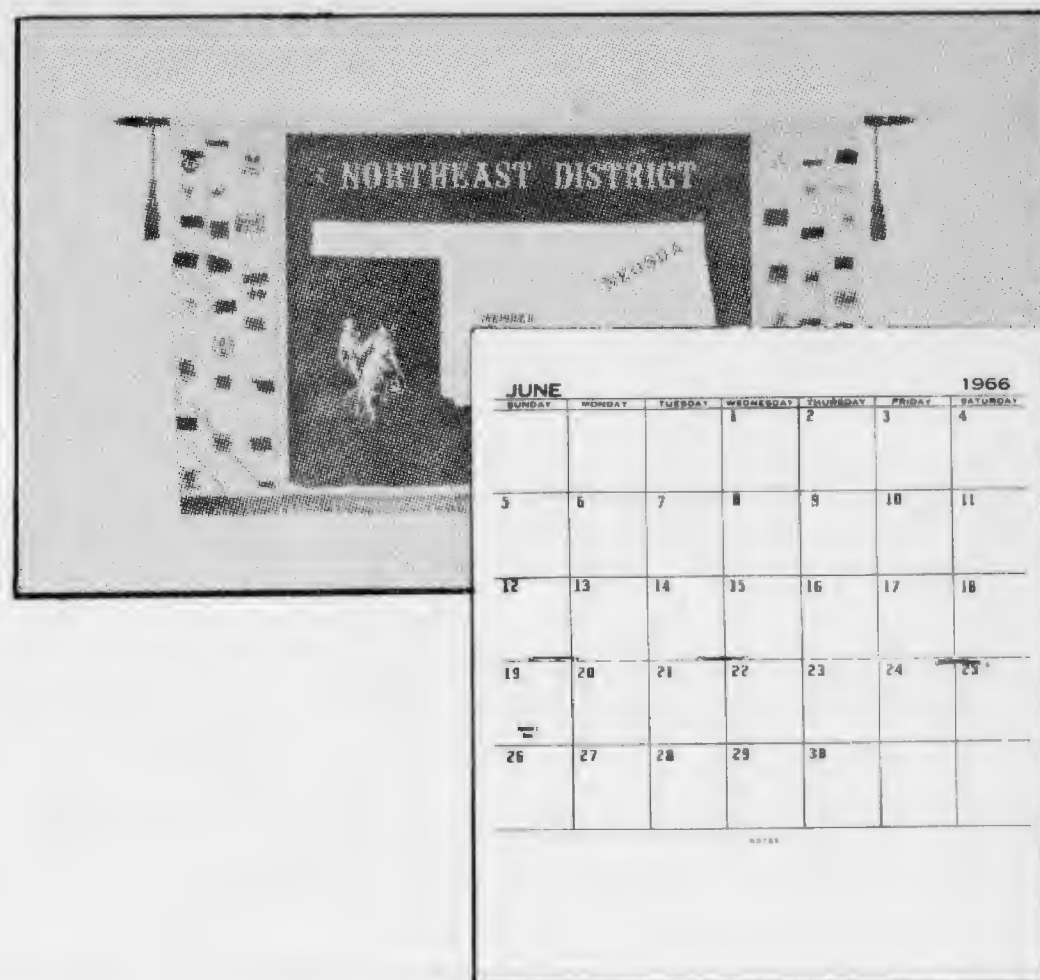
Put all these letters together and they spell North East Oklahoma Square Dance Association. And as long as the name is, so is the list of the accomplishments of this organization. Formed in 1947, the Association now includes 63 local clubs.

With the growth of the Association, it is interesting to note the change in its stationery. Back in 1960 the name was centered across the top of the page, flanked by two silhouettes of dancers in old-time dresses (i.e., with the ladies' skirts touching the floor). The next two years the dancers were enlarged and centered in the page with the dress shortened to just above the ankles. In 1963 just the name of the Association was used on the letterhead. Then the next year the Association banner was featured in the upper left-hand corner. Finally in 1965 and 1966 the design shown below was selected with the color of the printing changed for each year.



Attractive  
1966  
N.E.O.S.D.A.  
stationery.  
Pocket-size  
calendars are  
printed for  
Association  
officers to  
keep their club  
visitation  
dates straight.

Organized for the purpose of promoting and advancing square dancing in its section of Oklahoma, the N.E.O.S.D.A. actively assists in organizing beginner square dance classes each year. Kits of helpful information are given caller-teachers of such classes. The kits contain pertinent information for themselves as well as for distribution to their new dancers.



An Annual Festival is sponsored by the Association each spring and a monthly news sheet is printed and sent to all members. The Association owns its own printing press, folding machine and addressing machine and thus handles all flyers, newsletters, calendars, etc., right "at home."

Justly proud of its efforts to encourage square dancing in its area, the North East Oklahoma Square Dance Association continues to seek new ways to be of assistance.

### A WESTERN TABLE CENTERPIECE

**P**LANNING A WESTERN THEME for a dance? Here's a centerpiece which is simple to make but most attractive when completed. Size can be altered, large or small, depending on your preference.

Take a sheet of styrofoam and cut it into the shape of a cactus plant. If you can find green styrofoam this will eliminate one step of painting it. Attach the cactus firmly into a base made from another circle of styrofoam.

Stick groupings of toothpicks into the upright cactus in various locations to serve as spines. Spray paint the toothpicks green prior to attaching.

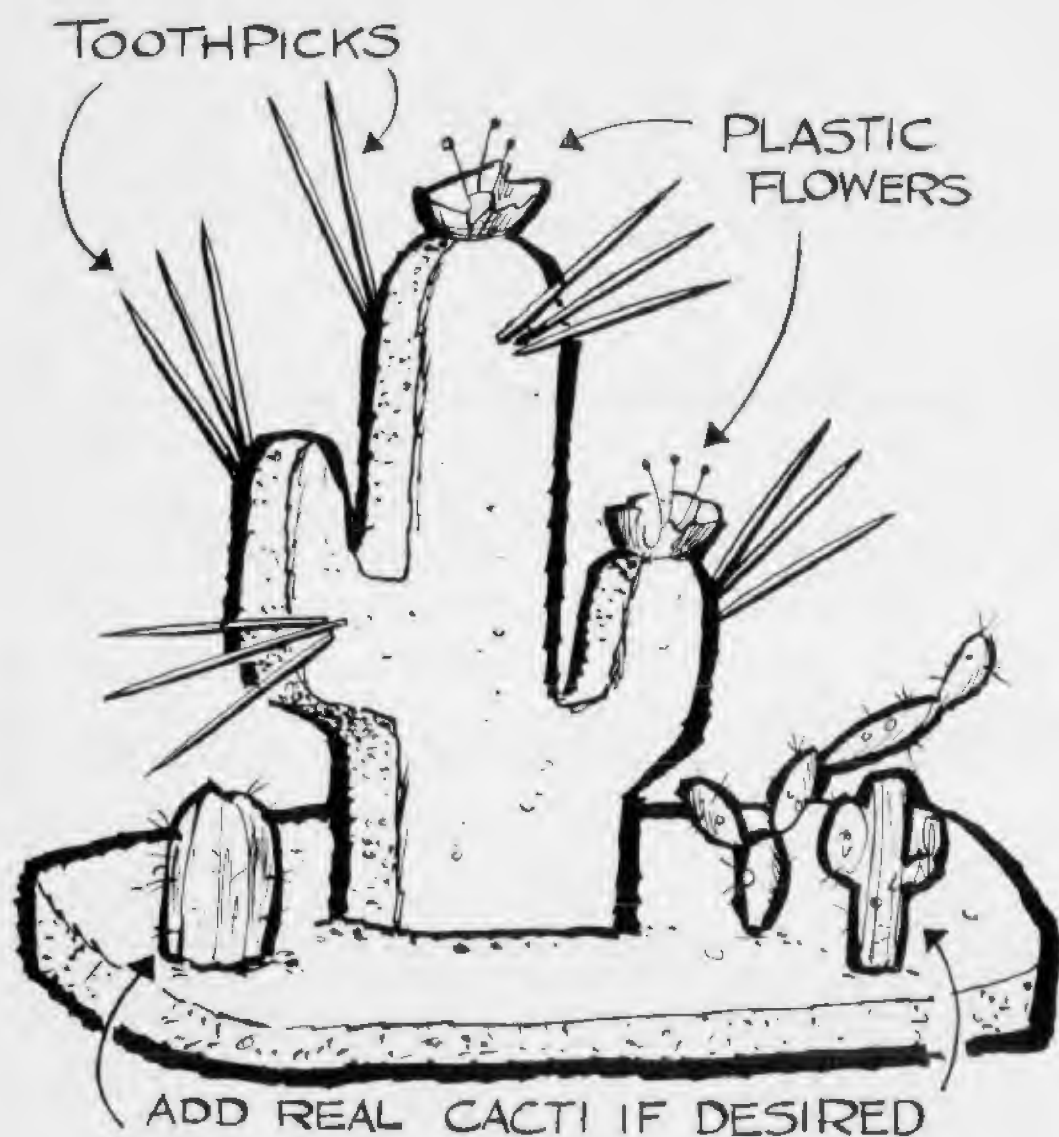
Attach one or two brightly colored plastic flower heads into the cactus.

Cover the styrofoam base with gravel, and if desired, add a few real, miniature cactus plants to the base.

By the way, did you know there is a dandy styrofoam cutter on the market? Battery-operated and with a very fine wire blade, it



cuts thru styrofoam quickly and easily. Locally we've found it's called "Wonder Cutter" but undoubtedly there are other brands available also. Look for it at your hobby, toy or craft shop.



### LITTLE BUT LIVELY

Slightly more than two years ago a new caller and a new club began square dancing together in Dayton, Ohio. Known as the Village Squares, the group has grown from its original size of one-and-a-half squares to five



## The WALKTHRU

squares of energetic and enthusiastic dancers. Proof of this is that at least half of the club will attend both the Buckeye State Convention and the National Convention in June. (That's a pretty fair average.)

The Village Squares have a unique and delightful club banner, as you'll see in the accompanying photo. No explanation is necessary; the picture speaks for itself.

### BADGE OF THE MONTH



Square dancing knows no boundaries or limitations—witness the case of the Avalon Stompers. Unless you happen to be exceptionally well-located mentally as to your geography the name may offer little as a clue to its location. As it happens there is an Argentia Naval Base located on the Avalon Peninsula on the southwestern coast of Newfoundland. And that is where the Avalon Stompers may be found.

The reason for the first half of the club name is obvious; the second part now unfolds. The first beginners class was graduated in November 1961 and, as the club Publicity Chairman submitting this information stated, "at that time there was lots of stomping among the members."

Because there was no square dance club in the area, the new graduates "with pioneering spirit" decided to form one for themselves. They drew up by-laws, selected a name, designed a badge and entered into the congenial realm of square dancing.

And thus another spot on the map adds a link to the square dance chain of friendship around the world.



# HOW TO DO DEPARTMENT

**H**AVE YOU EVER WONDERED what to do with some of the square dance badges you no longer wear? Perhaps they are a happy memento of a club which no longer exists, or perhaps they commemorate a visit to some special dance or a trip to some other part of the square dance world.

Here's one idea as invented and executed by Ruth Rising of North Hollywood, California. Working with hobby or craft type resin, Ruth designed an attractive tray which will hold a hot coffee pot and protect a table from burns, and which is also a conversation-piece as several interesting badges are encased in the resin.

Directions for accomplishing this are as follows:

Spray a Pyrex pan (size depends on your choice of the finished tray) thoroughly with Pledge or a similar type furniture wax.

Use #410 Nardol casting resin. Add a catalyst. This can be mixed in a paper cup but be sure the cup is not waxed.

Pour one thin layer of resin in the Pyrex pan. When it becomes tacky, pour in a second

layer and imbed the badges upside down. Then add a third layer.

If desired, imbed clear marbles to serve as feet for the tray.

Let set for about two hours, depending on the weather. When the pan is turned upside down, the tray should come out by itself. If it does not, put the pan in a  $250^{\circ}$  oven for about half an hour; turn upside down and rap sharply and the tray will free itself.

The edges can be sanded if they are rough and a product called Polycoat can then be put on the edges to bring back their shine.

If you have never worked with resin before, your local hobby shop can give you additional information about how to handle it. One note: Ruth discovered that leather badges did not imbed too successfully as they had a tendency to change color.



## SQUARE DANCE PARTY FUN

Dottie and Jules Billard, round dance teachers from the Washington, D.C., area, have skillfully dovetailed two tasks into one: a party game and getting new dancers acquainted with each other. At the beginning of each new class, the Billards tell the couples to mix during the intermissions, visit with each other, learn as many names as possible, and so on. In light vein this reminder is given several times during the first weeks with the caution that an examination may be presented later. To know the Billards is to know that such a warning would be handled with humor and in such a manner that the dancers would look forward to it.

Possibly the "exam" may wait until graduation but not necessarily. On the selected evening, the dancers are given lists with clues to

## GETTING ACQUAINTED

their classmates' last names and/or occupations. During intermission they answer as many as possible.

Samples from a recent class are:

**Last Name**

I'm a little bird (Martin)  
Katherine is willing (Caywood)  
What even a cat can look at (King)  
Blackbird yonder (Crowther)

## Occupations

I'm a designing man (architect)  
I appreciate figures (accountant)

Of course it's the clever clues which make the game such fun. You might enjoy taking a list of your current class members and see what you can dream up.



# A SQUARE DANCE PEOPLE TO PEOPLE PROJECT IN PORTLAND, OREGON

*By Stan White — Boring, Oregon*

FOR AN ALL-TOO-BRIEF two hours, Thursday night, March 23, more than two hundred folk dancers of two nations proved the fallacy of a "language barrier" between people with an abiding mutual interest. At Portland's East Side Hayloft, 100-plus square and folk-dancers, representing twelve Portland Area Council clubs, played host to the entire company of the touring Rumanian Folk Ballet, following their performance at Portland's Oriental Theater.

The 90 guests (dancers, musicians, directors, et al) were met at the door by eleven Portland callers and taws, and a ribbon rose, emblematic of the "Rose City," was pinned to each lapel, as the greeting committee spoke a carefully-rehearsed "bona seara" (Rumanian for "good evening") to each visitor. Inside the hall, square dancers took the guests in tow, leading them through buffet tables to a typical square dance *potluck*. A special welcome was delivered in both English and Rumanian by Vasile "Louie" Florea of Portland, whose visit to Rumania last Summer inspired the whole project.

While the guests were eating, a special tip was presented by the square dancers, including Linda Two-Step for a round. Following this, each Portland dancer selected a visitor as



The Rumanian dancers, guests of American square dancers, line up at the buffet in Portland's Hayloft.

partner for a mixer. Since each couple included one English-speaking partner, as well as one thoroughly competent professional dancer or musician, no "barriers" existed. The evening moved swiftly on to entertainment by the Rumanian company, including the orchestra, some native dances, and the kind of mutual enjoyment which naturally follows.

Portland clubs included Willamette Valley Callers, Hayloft Clubs, Ltd., Kontra Korners, Folkdancers, Rock Kats, Boots & Belles, Dancing Lancers, Swing Whos, Odds 'n En's, Bustle Bumpers, Spurs 'n Hers, Stars 'n Garters, Barn Owls, and Country Capers.

Among our fondest memories was the comment of one of the American truck drivers who'd been with the Company since its departure from Massachusetts 60-plus days back: "Not only was this the first time any group had offered any form of hospitality to these kids, it's the first time I've seen them truly happy during the entire tour; I was proud of you people as Americans, and proud to be an American myself."

A once-in-a-lifetime opportunity produced a host of fond memories for Rumanians and Americans alike, proving beyond doubt that dancing provides an ideal means of international exchange of good will.

The Rumanians (lower left) teach their American square dancing hosts the "Kiss Dance" which they pronounce KEEZ DAWNZ. Then it was the Americans' turn (right) with a series of simple mixers. Photos by Uptown Studios, Portland, Oregon





# REPORT

## NEWS OF WORTHWHILE CALLERS ASSOCIATION PROJECTS



*Sacramento, California:*

The Callers' Workshop of Superior, California, following a suggestion made by Lee Hessel, is sponsoring a *Callers' Club*. This club is composed of new callers who need a place to call and some guidance from veteran callers. Ten callers at a time can be members, joining for a period of three months. During this time dances are held once a month at which each of the new callers calls and where he is evaluated by veteran callers.

Starting last December, the project has now completed two quarters and already it has achieved marked success. Comments from the evaluators during the first quarters indicated that marked improvements took place with many of the club members between their first dance and their final dance three months later.

For years square dancing has been faced with a problem of developing new callers. In the past the only way a new caller might have an opportunity to practice or gain experience was to form a club or a beginners' class and use these people as "guinea pigs." It's questionable how many fine potential dancers have been lost in this manner but estimates among knowledgeable leaders are that the cost has been high. While the callers and dancer leaders

alike had decried this method, it wasn't until the callers' workshop started the Callers' Club that an alternative was available.

Dances are held regularly the first Sunday of each month from two to four in the afternoon.

Dancers from the local clubs in the area are encouraged to attend. There is no charge but voluntary donations are collected to cover the hall rent and refreshments. Clubs in the area have been encouraged to send one square of dancers for each one of the Sunday meetings and on some occasions an entire club has turned out to support the Callers' Club dance.

While calling once a month is a great help to a new caller, it isn't enough. The callers in the area have invited new callers to visit one of their club workshops and call a tip. The new callers have also been placed on an emergency fill-in list for workshop or class nights and their names, addresses and phone numbers have been supplied to all local callers.

Quality leadership for square dancing's future demands good deeds as well as thoughtful discussions. The dancers and callers in this California city feel that proof of this theory will be recognized in coming seasons.

### EDITOR'S NOTE

What is your callers association doing that is benefiting the cause of square dancing in your local area? Perhaps your callers have developed some unique method of publicizing the activity. Perhaps some cooperative venture has resulted in the strengthening of the bonds of friendship among square dancers in your city.

From time to time, we would like to put the spotlight on successful square dance callers association projects with the idea that callers associations in other areas might benefit and perhaps get ideas for similar projects in their own areas. Please address your reports and samples of successful projects to "The Editor." We will acknowledge all material received. In addition, "ideas" for "unproven" caller's projects will also be welcomed for possible use in this section.



### Europe:

A committee headed by Chairman John Kaltenthaler of the European Callers and Teachers Association reports on the progress of an extremely worthwhile *classification* project with research extended to all the callers in the area. An attempt has been made to classify various singing calls into groupings for one night stands, the first five weeks of lessons, the second five weeks of lessons, the third five weeks and club level.

With each of the dance titles listed is the name and the number of the record, suggested modifications that might make it more applicable for a one nighter, and then, in abbreviated form, the various movements and basics used in the calls.

The six found suitable for one night stands included *Just Because*, *Solomon Levi*, *Oh, Johnny*, *Little Shoemaker*, *Hot Time in the Old Town Tonight*, and *Life on the Ocean Wave*. Suggestions were made to eliminate the See Saw in *Just Because* and to use *Oh, Johnny* and *Little Shoemaker* as circle mixers.

A suggested list of twenty-five hoedown records including three using six-eight rhythm and using the label number and title of each was also included in the study. In the more advanced club level singing calls, reference was made to the key movement or basic used in

each one. In this way, a caller teaching a particular movement on a given evening might quickly select a singing call bearing the same movement as part of his program.

A great majority of the overseas callers have not only learned to call while overseas but have learned to dance overseas as well. Many of these callers have proven to be quite outstanding and their excellent training abroad has done much to qualify them to continue with their calling once they have "rotated" back to the States and to Canada.

### Denver, Colorado:

A "Get to Know Your Caller" program is under way in this mile high city in the Rockies. Sponsored by the Denver Square Dance Callers' Association, a small ten-page booklet has been printed by the callers and distributed to all the dancers in the area. The names and photographs of thirty-two of the association's member callers are alphabetically arranged in the handy pocket size booklet.

The booklet has had the effect of making the various callers in the area better known to the dancers. In some instances it has become a challenge for the dancers to dance to as many of the callers as possible. The book has also served as an autograph souvenir of the activity today.

Thirty-two members of the Denver Square Dance Callers Association are pictured in this handsome give-away booklet which is distributed free of charge to the local dancers.



RON LEVI



## DENVER SQUARE DANCE CALLERS ASSOCIATION



KNOW YOUR LEADERS.....



# CHANGES, PROGRESS AND YOU!!

By Jim White — Dallas, Texas

LIKE MOST ACTIVITIES, the revival of the square dance has had its growing pains and we've still got them today. During the revival period 15 or 20 years ago, callers were rather scarce and very few records were available so "live music" was the thing; you know, a three-piece band with a fiddle, guitar and bass fiddle — maybe an accordion and possibly a banjo. As for dance material, the figures were simple, but callers were exchanging new figures at the summer classes. The callers were content with just a few figures at that time. No one had even dreamed of a new basic or at least not grinding them out at the rate they are at this day and time.

AND THEN IT HAPPENED!! Something was added which ushered in the brightest days the square dance world had seen. This might surprise you, and others may not agree with me, but *it was something new, it was something different, it was a singing call.*

That's right, the square dance has not always known the singing call, and this singing call thing was not as welcome as you might think. The first singing call we ever heard was "Life On The Ocean Wave." It was a simple and gay dance and most of the dancers liked it. However, there were others who did not readily accept the singing call as — *it was just not square dancing.*

The encroachment of the singing call was slow, but very much a topic of conversation. Those callers who were not singers were the first to point out that you don't sing a square dance. Those callers just ignored the singing calls, which was easy to do because records, as yet, had not replaced the bands. It was now only a matter of time. A caller had to be a singer as well as prompter or patter caller.

The square dance world was on the move.

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## ABOUT THE AUTHOR

Jim White has long been associated with square dancing as a leader, as an enthusiastic dancer and as a publisher of square dance journals. These thoughts were taken from an article compiled for presentation at the Coffeys' College of Square and Round Dancing last November.

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Interest in square dancing was increasing whether you liked it or not and things were changing. The era of the Handbook was here and new materials filled the pages of those publications. Most callers and leaders compiled and published a Handbook of some sort. Those Handbooks dealt with square dance terminology and calls complete with diagrams — footstep by footstep. Some of these Handbooks were masterpieces and today they are collectors' items. The Handbook was not the forerunner of monthly square dance magazines, but it made a wealth of material available to newly interested callers and dancers and it filled a need. Then the monthly magazine came along to carry the ball. Square dance records were also becoming more available with at least five or six labels competing for a "top seller."

But, let's don't forget the singing call — as it was fast becoming a part of today's modern square dance. So, with growth and time, new callers were making the scene, callers who were singers first and had yet to master the art of the patter call. One thing you could bet on — they were working at it.

People were changing too; they liked what they heard, enjoying the simple dances of the singing calls. The singing call had brought a new era to American square dancing. It had opened a whole new field. The singing call is the one thing that was to make the square dance recording business what it is today. The singing call not only added novelty and variety, but a change of pace to the dance. It is hard for us to imagine our square dance activity without a singing call. Would square dancing have survived the test of time if the singing call had been rejected? I doubt it!!

\* \* \*

Things are still changing and people are changing, too.

Some years ago I was sitting in on a callers' session at one of the summer square dance camps. The talk was not about new dances, new figures, or the art and techniques of calling a square. These callers were talking about



the *dancing*. One of the staff members, a caller, was pointing out the way he taught some of the basics in his classes at home, commenting, "*This is the way it should be danced.*" With a puzzled look, a Midwest caller stood up to make a point. His question was simple, "*Why is our way of executing that movement not as acceptable as yours?*"

Here was the "hot potato." Just who is correct? How do you get out of situations like that? So—with a smile, our Midwest caller was informed, "However you execute the movement at home—that is correct. You know, when in Rome, do as the Romans do."

What could be done to standardize the square dance movement? That was a problem confronting more and more of the callers and leaders. Complete and total standardization could never be hoped for. Standardization to some was a naughty word. How does one deal with a problem that could easily create hard feelings? Would it be best to just drop it? "Let a sleeping dog lie?" There were no organized plans, other than some of the area associations' efforts to improve their own dancing habits. The monthly square dance publications were well aware of the "hot potato" and were cautious in their treatment of the subject.

Whether it was planned or not, stress was being placed on "comfort in the dance," or "put a little *styling* in your dancing." It was odd, but to look back—this approach helped considerably. Local and area associations were quick to put the *comfort* and *style* ideas to work. The beginner classes, with improved teaching methods and directional calls led the way.

The Callers' Clinics, Square Dance camps and Festival workshops all were instrumental in ironing out area differences found in the dance, but *few groups*, I repeat, *few groups* had standardization as their *main goal*. The square dancers were on the move, dancing in areas away from home—you found them traveling miles to square dance camps, festivals and National Conventions. Little changes were being made here and there; even though a quirk or jim-crack was picked up, by and large some sort of standardization was evolving. As always, the monthly publications, printed dance notes, as well as the recorded calls made their mark. *No toes had been stepped on. There was no organized drive; it just worked out that way.*

Now in our area, we had our standardization problems, too. On the command, "All around your left hand lady," the men would pass *in front* of their corner girl. If you don't think there were some heads bumping when the corner girl was from out of town, you're wrong. Our area was one of the few in the nation that danced that way. Well, we found that we couldn't lick 'em, so we just joined 'em, and today we do that movement just like everyone else.

As long as we, as active participants in the square dance movement, realize that there are still hurdles to be jumped, the future cannot all be dark. We are dealing with people and that in itself is not an easy task. In square dancing, we are dealing with people's hobbies—a means by which people seek emotional outlets. In short—we are dealing with enjoyment—with the people's fun!!

There will always be those who hold back, while others will be pushing forward. People, as a rule, do not readily accept changes. And we know that force will not work.

Maybe you remember the change from the 78 RPM records—you know, the 10" disc with the small hole—to the 45 RPM record, a 7" disc with a large hole. This was not readily accepted and one caller commented in all seriousness, "I just don't like that big hole." So, there you go, you just can't please them all.

\* \* \*

As long as we are discussing our problems, we are not just whistling in the dark. The exchange of views, or just kicking an idea around, helps.

It takes time, and, as you may have noticed, with the singing calls and the standardization efforts there seemed to be a guiding hand. This guiding hand was that of the leaders—people who had a sincere interest in square dancing. They were also interested in the future of square dancing.

It is important to be alert to what is going on around you. One caller friend has a workable means to measure his undertakings. After taking a good look at the problems and the possible outcomes, he will ask himself, "Is this *good* for square dancing?" And then he will take a second look.

So, with changes, progress will come and it will be guided by its leaders—the interested square dancers—and *that could be you!!*



# STYLE SERIES:

## LADIES CENTER AND THE GENTS SASHAY

**T**HIS OLDIE has been featured in the style series previously but it keeps cropping up in different singing calls and it makes an excellent change-of-pace in the patter call department.

Starting from our square (1) dancers join hands and circle eight to the left (2). On the call *ladies center and the gents sashay* ladies move into the center of the set (3) while the men continue moving in a clockwise direction (4). As soon as their corners have moved behind them, the ladies move again back into the circle and join hands (5) then continue circling to the left (6).

To be effective, this movement should be smooth and flowing, without jerky starts and stops. Actually, with a little practice, the men can continue their clockwise circling motion without stopping, almost oblivious of the fact

### ABOUT THIS SERIES

Sets in Order first introduced its illustrated Style Series in its August 1954 issue. Since that time, hundreds of ideas, suggestions and drills have been pictured in the series.

In this series we attempt to show comfortable methods of doing various dances. Not only the contemporary figures will be shown, but quite frequently we put the style spotlight on traditional movements.

Doubtless, many Sets in Order readers have come up with thoughts which might be included from time to time in this series. Your suggestions of particular dances, styling hints or "stumbling blocks" which might be graphically shown will be most welcome.—Editor.

that the ladies have left them momentarily and have moved into the center.

The ladies, in their center motion, will actually make a small clockwise circle in toward the center and then back to place. This allows for greater comfort and smoothness than if they were to go directly in and directly out.







## TRIPLE ALLEMANDE

**T**HE LATE Doc Alumbaugh used to delight in saying that the Triple Allemande was developed in a hall with bad acoustics. It was, according to him, the result of a caller calling a regular allemande left which vibrated three times as it went around the hall, resulting in a new square dance movement.

This old favorite has been with us since the late 1940's. Starting from a square (1) the dancers do a regular left allemande with their corner (2), at the completion of which the

ladies move into the center with a right hand star and move forward clockwise (3). The men move single file to the right counterclockwise (4) until they meet that same corner again. Once again they turn her with a left forearm (5) and this time the men go into a right hand star (6) and move clockwise as the ladies travel single file counterclockwise around the outside (7).

When they meet this same corner again they execute the third allemande (8) following which they can promenade, do a right and left grand (9) or follow whatever call might come next.





# BIG TIME CALLER

*By Johnny Inkslinger, Oakville, Ontario,  
Canada*

*(As sent to us by Ivan Kilpatrick)*

WITH CONVENTIONS going on all over the place these days, square dancers are getting the notion that the big dance is something new. The truth is that the really big dances took place in the old days when Paul Bunyan was logging up on the Onion River. Nearly everybody knows, of course, that Paul was a great logger. What only a few of us know is that he was also the first of the big time callers and that he did almost as much for square dancing as the fiddle.

Every year we had a big dance to celebrate the spring breakup. And every year Paul's calling got better and better until just about every logger in the country would come to Paul's big spring dance. The crowds got so big we had to hire larger and larger halls. One year things got to such a size it took the music fifteen minutes to reach the dancers at the far end. That gave Paul enough time to run down after he had finished the call and dance the tip himself to his own calling.

Paul was just about the fastest caller there ever was. He called both single and tandem. Tandem was when he was running a dance in Quebec. He would call patter in English and French at the same time and never lose a beat. The only time he had trouble was at the end of a tip when the timing had to be split second. So he combined them into "Allemande Left" which is one call that has stood the test of time.

The dancers in those days were a lot better than today. Paul had a call "Timber Hitch Canadian Style" which was an Arky Everybody Chain to an Ocean Wave. It doesn't sound tough until you remember that in those days there were nine couples to a set and he called it cold.

One of the biggest dances Paul ever called was on the Minnesota-Ontario Border. That was the year he invented the progressive square movement, where the caller uses multiple pass through calls until the whole floor is mixed up. The tip was about half over when

the whole floor broke down—a big Swede from Minnesota was having trouble with Mexican Customs.

Paul also invented the modern crinoline with full skirt. The way it came about was this. The way things looked it seemed we might not be able to hold the big spring dance. The logs had to be sawn into planks before they could be shipped and here it was the day before the deadline and there wasn't a plank in sight. We had the logs. They were in a pile beside the bunkhouse. That stack of logs was so high we had to keep a couple of men on the top with water buckets just in case the Northern Lights would set it afire.

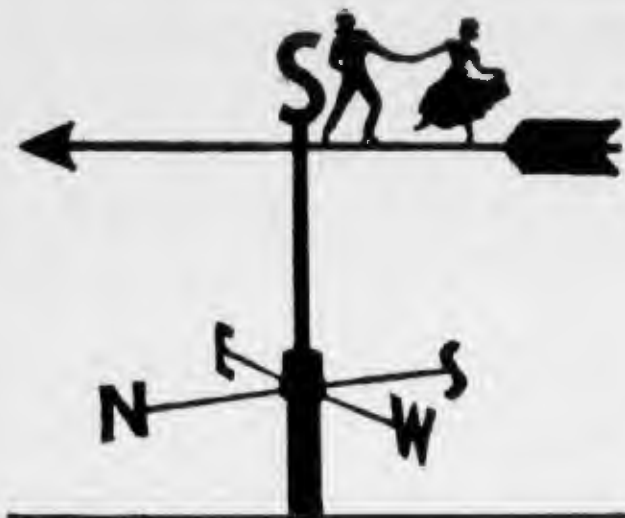
## **Practical Use**

We pondered about the problem for a long time. Finally Paul invented the crinoline and handed one out to each girl when she entered the hall. Then Archie the camp cook sprinkled a little diamond dust on each hem and the dance began. Paul called a lot of swinging that night and whenever he did the night shift would haul in a raft of those logs and pass them by the ladies. Those whirling crinolines with the diamond dust made the dangdest buzz saws you ever saw. By dawn every stick had been sawn up neat as a pin.

With square dancing so popular Paul tried a comeback last year. To brush up he made a deal with just about the best caller in Canada for a little temporary coaching until he was caught up on all the newer basics. This caller he was working with spends a little of his spare time being an electrical engineer so the practice sessions were held in a corner of the control room of Ontario Hydro. One day in the fall they were trying a call that had a lot of "Catch All Eights" in it. Unfortunately, Paul's voice carried all the way to Niagara where one of the men on duty thought he heard him say "Switch all Eight" and pulled the main.

That's how most of the Eastern Seaboard had that big blackout last fall and why Paul gave up calling for good.





# ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles, California 90048.

## Maryland

Mason Dixon Square Dancers Federation presents the 3rd Annual Star Spangled Banner Square Dance Festival on August 18-20 at the Lord Baltimore Hotel in Baltimore. Gloria Rios, Curley Custer, Jack Jackson and Bruce Johnson will call the squares; Joe and Es Turner will be in charge of the round dancing. For more information write Jack Carver, 203 Deep Dale Dr., Timonium, Md. 21093.

## Mississippi

Dick Williams is now calling on Friday nights in the Jackson YWCA; he also calls for Grand Squares on Saturday nights at the YW.

Mel Holly, retired from calling for the SwingaWays, was presented with a plaque for long and faithful service. Clark Scott is the new caller. Dixie Wheels with Emanuel Duming as caller, dance on Saturday nights at the YMCA in Jackson.

Plans for the 3rd Magnolia Jamboree at the King Edward Hotel in Jackson on October 14-15 are completed, with Jon Jones and Harry Lackey signed up as callers. —Sarah Null

## Louisiana

Each December Joe Lewis has called for students at the Larose-Cut Off School in Larose. In 1966 the school will be moving into the brand new \$2.1 million dollar South La-Fourche High School, incorporating with A Golden Meadow School. This will give recreation leader Roland Chiasson opportunity to work up some 25-30 squares of young people for Joe's 1966 visit.

See Saws of Lafayette and Dixie Twirlers of Abbeville held a joint graduation dance in Lafayette, sending forth 20 couples of brand-new square dancers. —Ray Peck

## Tennessee

The Middle Tennessee Callers sponsored a benefit dance to raise funds to send crippled

children to a special camp. This is the first big event the newly-formed group attempted; it was held in the National Guard Armory in Nashville on March 25. —Janell Mickel

First use made of the 80-square James Agee Memorial Sound Studio in Knoxville, with its flawless acoustics, was a Keokuk benefit on March 26, Knoxville Square Dance Association sponsoring. Jessamine Street Square Dance Center operates every Tuesday and Saturday thruout the summer months; touring dancers are welcome. —C. A. Newton

## Florida

There is square dancing every night in the week except Sundays and Mondays in Jacksonville, summers included. Most of the halls are air-conditioned. For information visitors are invited to call Bill Fleshman at 268-9349 or Carl Law at 389-0211.

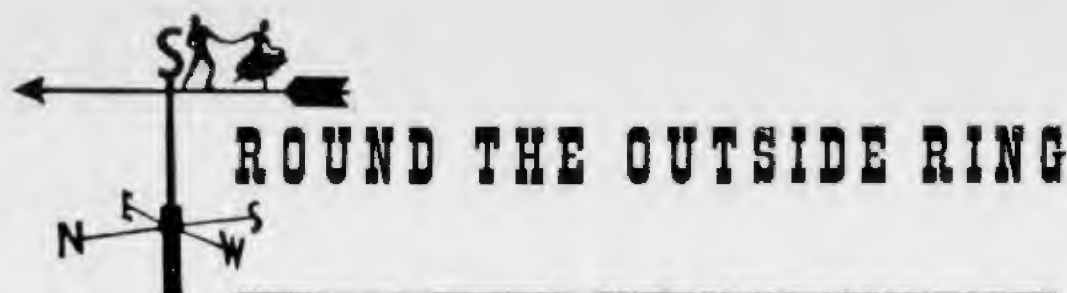
The "Lucky 13th" Florida State Square Dance Convention will be held in Orlando on June 17-18 at the renovated Exposition Hall. A varied program has been planned.

## Ontario, Canada

The 4th Annual Starlite Affair will take place at Fanshawe Lake Park Pavillion on July 9, with Ron and Marie Thornton on the calling docket. American and Canadian dancers are invited and may be interested to know that within a mile of the Pavillion is an excellent tent and trailer camping park. Mrs. H. Richardson, 100 Selkirk St., London, Ontario, has more information.

Toronto and District Assn. takes in a great majority of square dancers in Eastern Canada. It's located in the heart of an area sometimes known as the "diamond horseshoe" because it encircles a most compact industrial and residential district of Canada including the Niagara district. The association is made up of callers, round dance leaders and club executives from Kingston to Niagara. It is this association





which conducts the Toronto International Convention each May, with 2600 people dancing.

#### **Alberta, Canada**

Lindseeds Square Dance Club Annual Summer Dance will be held at Nakamun Lake, 55 miles N.W. of Edmonton, Fred Barrett calling. Contact Al Emeny, 9716—79 St., Edmonton.

The Edmonton & District Square Dance Association Klondike Kapers (Pre-Centennial Jamboree) goes on July 22-23. This is being organized in conjunction with Edmonton's Klondike Days. Contact Jack Aanen, 11504—74 Ave., Edmonton.

Wandering Squares, the traveling trailer and tenting club, plan a Trail Dance on July 1 at the Pembina River Provincial Camp Grounds on their way to Hinton, Alberta, where they will attend the 3rd Annual Jubilee Dance with Lee Helsel calling, on July 2.—*Harvey Atkinson*

#### **Manitoba, Canada**

Manitoba's Camping Square Dancers plan the first of their week-end Square Dance Camporees for June 11-12 at Rock Lake, Manitoba. There will be a square dance hoedown on June 11; an afternoon workshop and dance on June 12. For further information and the schedule of fortnightly Camporees thruout the summer, write Joe Johansson, 128 Horton Ave., Transcona, Manitoba. —*"Bus" Kenyon*

#### **Saskatchewan, Canada**

July 21-23 are the dates for the Kenosee Kapers, a square dance festival at Moose Mountain Provincial Park, Sask. This is meant to be a family holiday with swimming, golfing and fishing available in addition to the dancing. Gerry and Mary Hawley, Bert and Ruth Shire will be in charge of the dance program. Write Hawley at 34 Norman Crescent, Saskatoon, Sask., Canada.

#### **Arizona**

Shooting Stars Square Dance Club of Phoenix celebrated its 14th Anniversary on March 19 with a whing-ding at the Osborne Women's Clubhouse. Joe Boykin has been caller for this club thru the years and is still going strong. The occasion was also the stepping down of Ed Trowbridge as president; the stepping up of Bill Frazier to the office. The exit-ing officers were presented with a large plate containing

signatures of the members in gold and a square dance couple in bas-relief at the bottom of the plate. Shooting Stars colors are predominantly blue so the anniversary cake was appropriately in blue and white.

Johnny Schultz is a busy caller and instructor in Phoenix. Every Monday he has classes at the Western Saddle Club; every Wednesday, Cactus Jumpers dance at the same place. On Fridays the Mavericks dance there. On 1st and 3rd Saturdays he calls for Holiday Squares at Holiday Spa. Guests are welcome at any of these spots.

#### **Pennsylvania**

Summer dances are scheduled for Herschler's Barn for June 4 and 25, June 12, June 10 and 24, July 2 and 23, July 8 and 22, with various clubs meeting on these dates. The Barn is located 25 miles north of Philadelphia between routes 309 and 202. The Barn can be completely opened on one side to allow dancing inside or out. Hays Herschler is the caller.

Numerous western square dance clubs in the upper Allegheny Valley region of New York and Pennsylvania organized recently into the Allegheny Valley Federation. Thirteen clubs are charter members, 6 of them in New York and 7 in Pennsylvania. Total membership, people-wise, is about 650 couples. The federation will encourage interaction and visiting between clubs in the area. Chuck and Elsie Benson are the presiding couple.

—*Martin Anderson*

The 1st Anniversary Dance of the Swingin' Bees & Honeys of Williamsport was held on May 21 at the Warrensville Fire Hall with Johnnie Roth calling.

—*Toby Hoffman*

#### **New Hampshire**

Big doings in April with the New England Square Dance Convention scheduled for April 29-30 in Manchester. EDSARDA, the New England Dancers Assn., and NECCA, the Callers group, got together to make this one a real stand-out. Joe King was Convention Chairman.

#### **Massachusetts**

March 27 was the date of the Modern New England Square Dance Conference in Worcester. This was a full day of workshops and panel discussions presented by a capable faculty. MC for the day was Al Warner of Rhode Island, with various New England callers. Dick Doyle, Ralph Sweet, George Hodgson, Louise





Winston, Harold Kearney and Dick Davis were the lecturers.

Pioneer Valley Square Dance Club of Westfield celebrated 10 years of fun on April 2 with a big dance at the Southampton Road Shool. There are 135 couples in the club with 8 of the "originals" still with it. Willie Jenkins was the first club caller. John Filo is club president and invites visitors to the regular club dances held during the summer at the Pavillion in Stanley Park.

—Dave Kellogg

#### **Maine**

Square Knots and Polka Dots (it's one club) of Bradley is combining with Gay Blades and Pretty Maids (one club) and Swinging Hicks and Chicks (same) for a benefit dance at the Brewer Roller Rink on June 2. Entire proceeds will go to the Keokuk fund. Theresa Moran and Horace Dinsmore will call; Hazel Robinson will cue the rounds.

—Arnold Buck

#### **Washington**

Peninsula Teachers and Callers of Bremerton invite dancers to their Labor Day weekend Kampout on Sept. 2-5. It will be held at Sunset Lodge, Bainbridge Island, with evening square dancing, square and round dance workshops, after parties, etc., plus all the resort activities. Write Jerry Trogon, P.O. Box 168, Manchester, Wash., for details.

#### **Idaho**

The 3rd Idaho State Square and Round Dance Festival will take off at McCall on July 8 for 3 days. The folks there have issued an information booklet on this event which includes a schedule of events with charges, a listing of hotels and other pertinent information. This booklet is pocket-size and should be invaluable to dance visitors. Write Ralph Kromer, 6621 Hummel Dr., Boise, who knows all about it.

The Summer Jamboree of the Idaho Falls Promenaders will be held on June 18 at Sun Valley with Bill Brandon calling both afternoon and evening.

—A. L. Jorgensen

#### **Wyoming**

Ladore Lodge will be the scene of afternoon and evening dances and a Chuck Wagon Dinner on June 11. Dean Salveson, Wally Black, Larry Faught and Jerry Haag are set to call.

For details, write Larry Faught at 2522 Clark Ave., Billings.

The Cheyenne Frontier Days Shindig is planned for July 29 at the Community Center Service Club, F. E. Warren AFB, Cheyenne. Callers will be Chuck Raley, Don Franklin and Jerry Haag.

—Sherry Haag

#### **Colorado**

June 10-11 are the dates for the Colorado State Square Dance Festival at the Pueblo School District Gym. Request rounds, programmed dancing on Friday will be followed by a full Saturday that includes besides round, square and contra workshops, a tour of the Colorado Fuel & Iron Steel Mill. Johnny LeClair is the featured caller with Deane and Helen Serena on the rounds and the Lloyd Shaw Foundation in charge of contras. More information may be had from Carl Vinning, 522 Henry St., Pueblo.

—Martin Schweers

#### **Montana**

Montana's 6th Round o Rama will glide into action on June 17-19 at the Columbia Gardens in Butte. Ross and Penny Crispino of Nampa, Idaho, will be callers and instructors for the event, which will begin at 9 P.M. Friday night. Write Faye Thornburg, Rt. 2, Missoula.

#### **California**

The Santa Clara Valley Callers Assn. has new officers, with Don Hills as President. Working with him will be Gene Wood, Don Paddock, Jim Paravantes, the Clark Smiths and Bob Tripp.

The International Square Dance Festival hosted by the South Coast Assn. will take place at the Long Beach Municipal Auditorium on July 22-24. Bill Munson is Chairman and more information may be had by writing Don Madsen, 5347 Harco, Long Beach.

—Chas. Naddeo

#### **Michigan**

Country Squares with caller Merle Gowell dance first Saturdays at the School Gym in Walkerville... Mills Swinging Squares meet for an intermediate workshop each Wednesday with caller Wayne Anderson at the V.F.W. Hall in Hesperia... Open dancing is held each 3rd Saturday with caller Merle Gowell at the Grange Hall in Dalton.

—Evelyn Jewell

#### **Ohio**

Rio Grande Squares hold dances this summer at the Gallia County Fair Ground, about 4 miles west of Gallipolis on U.S. Rt. 35. There are camping sites nearby.

—Oreda Henry





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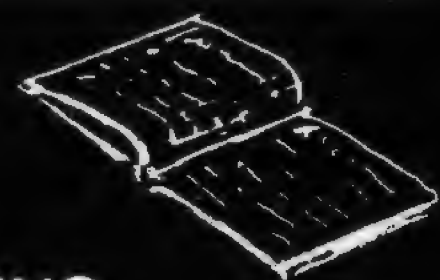
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*Sets in Order*

# WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

June 1966

**A**MONG THE EARLY "RULES" we learned while in a beginner class was the one to always end a ladies chain with a courtesy turn. This was, of course, unless the movement was to be followed by a promenade. In this case, the rule called for the men to receive their girls in promenade position and then roll promenade without any fuss or muss. George Elliott, this month, digs into his notebook for some good examples of *roll promenade*. This is a good month to work on square dance styling and these examples will provide a fine workout.

Two and four go forward and back  
Same ladies chain  
Face to the middle with the pretty little doll  
Four ladies chain go cross the hall  
Roll promenade and don't slow down  
Keep right on walking those gals around  
One and three you wheel right around  
Do a right and left thru with the couple you found  
And a right and left back  
Same ladies chain to a left allemande  
Partner right a right and left grand

Forward eight and back to town  
Four ladies chain three quarters round  
Roll promenade that pretty little thing  
Take a little walk go round the ring  
One and three you wheel right around  
Do a right and left thru  
Same four  
Do a right and left allemande  
Partner right a right and left grand

One and three go forward and back  
Same ladies chain to the right  
Now roll promenade this new little thing  
Promenade eight go round the ring  
One and three you wheel right around  
and grand chain eight  
Go right and left now an arm around  
Then circle up four when you come down  
Side gents break and make that line  
Now forward eight and back in time  
Now pass through  
Bend the line and do a right and left through  
Face that two and trail through  
Find old corner a left allemande  
Partner right a right and left grand

Forward eight and back like that  
Four ladies chain the inside track  
Roll promenade that pretty little thing  
Promenade eight go round the ring  
One and three you wheel right around  
Do a right and left through two by two  
and a right and left back  
Same four square through go all the way around  
When you come down  
Go on to the next make a wrong way thar  
Boys back up a left hand star  
Shoot that star to your corners all  
For an allemande left  
Grand right and left go round the hall

Two and four go forward and back  
Same ladies chain  
Roll promenade that pretty little thing  
Take a little walk go round the ring  
Just half way  
Head ladies chain — and chain back  
Turn 'em twice don't take all night  
Two head ladies chain to the right  
Same ladies lead a dixie chain  
Girls left and boys right  
Pass one lady right on by  
Then allemande left and you know why

Forward eight and back like that  
Four ladies chain the inside track  
Roll promenade and don't slow down  
Keep right on walking those gals around  
One and three wheel right around  
Do a right and left thru with the couple you found  
Face that two and line up four  
Forward eight and back once more  
Now pass through and turn back  
Inside four do a right and left through  
and line up four  
Forward eight and back once more  
Box the gnat across the land  
Lady on the left a left allemande  
Partner right a right and left grand

## DID I?

By Sam Stead, Lethbridge, Alberta, Canada

Four ladies chain you do  
Turn your girl and the head two  
Star thru and pass thru  
Circle there to a line of four  
Pass thru wheel and deal  
Dixie daisy (patter)  
Centers in cast off three quarter star thru  
Centers in cast off three quarter star thru  
Square thru three quarter allemande



### SPINNING THE TOPS

By Fred Christopher, St. Petersburg, Florida

Heads go forward, come right back  
Spin the top then box the gnat  
Swing star thru in the middle of the floor  
Separate around one line up four  
Dance forward eight, eight fall back  
Swing thru across, then spin the top  
Without a stop, half square thru  
Wheel and deal two by two  
Girls swing thru, pass thru, star thru  
All promenade go two by two  
Heads wheel around go right and left thru  
Same ladies chain across you do  
Turn the girl and just don't stand  
Square thru three quarters then cross trail,  
left allemande, etc.

### IT'S A CORKER

By Corky Birt, Yorkton, Sask., Canada

Four ladies chain across the floor  
Heads to the right and circle four  
Head men break to a line of four  
Dance eight to the middle and come on back  
Go right and left thru across I say  
Then whirl away half sashay  
Star thru, centers, square thru three quarters  
round  
Go centers in and cast off three quarters round  
Run eight to the middle and back  
Star thru, double pass thru  
First couple left, next right  
Go right and left thru across I say  
Roll away half sashay  
Star thru, centers square thru three quarters  
round  
Go centers in and cast off three quarters round  
Run eight to the middle and back  
Star thru, double pass thru  
First couple left, next right  
Right and left thru, star thru, pass thru,  
Left allemande

### EXHIBIT OR CLUB LEVEL ONLY

### COUNTRY COUSIN DOUBLE STAR

By Ray Stouffer, Cincinnati, Ohio

Heads half sashay, star right in the middle of the  
ring  
Once and a quarter, double the star  
(left hand star) with folks you met  
Heads star right in the center of set  
Sides divide, you're not thru yet  
(automatic star thru)  
Once and a quarter, keep it buzzin'  
Double the star with your country cousin (left)  
Same old four in middle of the square  
(once and a quarter)  
Sides divide, leave your lady fair  
Double star in middle of the night  
Back to the center star by the right  
Sides divide and away you go  
Double the star and don't be slow  
Back to the center away we go  
Sides divide just one more time  
Ring up four in the middle of the floor  
Roll away, half sashay, star right  
Corners all left allemande

### ALL EIGHT SPIN THE TOP

By Dan Schmelzer, Torrance, California

Allemande left, a right to your girl  
All eight spin the top, (all swing right a half)  
Ladies star left three quarters 'round, men move  
up a quarter  
All eight balance (same girl)  
All eight spin the top (all swing right a half)  
Men star left three quarters, girls move up  
a quarter  
All eight balance (same girl)  
Swing by the right to a left allemande, etc.

### SINGING CALL \*

### SECOND HAND ROSE

Dance by Dick Houlton, Stockton, Calif.

Record: Hi-Hat 333, Flip called by Dick Houlton

Note to the caller

This record goes thru the tune FIVE times. Break  
is used once. FIGURE: (Twice with heads active  
and twice with sides active.)

Four ladies chain, then One and three (Two  
and four)

Go right and left thru, now turn her for me  
(Once more)

Four ladies chain again, then couples Two and  
four (One and three)

Promenade, half way, leave her once more  
(For me)

(And now) men star left. Once around the set  
Put an arm around your girl and promenade  
Back right out, circle left, we've done this before  
Swing the corner lady, promenade round the  
floor

(She's wearin') second hand clothes. My second  
hand rose

From Second Avenue . . .

MIDDLE BREAK (Use only once . . . see note  
above.)

Allemande that corner. (Let's) do a grand sashay  
Do-sa-do, look her in the eye, right hand pull by  
See-saw the next one, left hand and then  
Pull by, do-sa-do, I'll tell you when

Right hand pull by, see-saw the next one then  
Left hand, pull by, and swing the next one round  
Do an allemande left the corner and you weave  
round the ring

Weave in and out around and then you  
promenade again

(She's wearin') second hand clothes, my second  
hand Rose

From Second Avenue . . .

Credit where credit is due . . . the figure for this  
dance is based on one developed by Ed Gil-  
more ten years ago for the dance "Whisper-  
ing."

### SPECIAL WORKSHOP EDITORS

Joe Fadler . . . . .	Round Dance Editor
Bob Page . . . . .	Square Dance Editor
Don Armstrong . . . . .	Contra Dance Editor
Ken Collins . . . . .	Final Checkoff



### **NO STOP**

By Garry Vrieling, La Mirada, Calif.

One and three do-sa-do, then swing thru  
Don't stop, spin the top  
Pass thru, do-sa-do the outside two  
Swing thru, don't stop  
Spin the top  
Then you pass thru, bend the line  
Square thru three quarters 'round  
Go on to the next  
Do-sa-do, double swing thru  
Doing fine, pass thru, allemande left, etc.

### **SWING A GO GO**

By Frank Sanders, Ogden, Utah

Four ladies chain across you do  
Two and four go right and left thru  
Heads lead right circle up four  
Head gents, break to lines of four  
Forward eight and back you do  
Just the ends star thru  
Then half square thru  
And half square thru the outside two  
Bend the line pass thru wheel and deal  
Then double pass thru centers in  
Cast off three quarters man  
Pass thru wheel and deal the inside two  
Swing thru right then left  
Rock it Sam pass thru  
Left allemande

### **END GIRLS OUT**

By Don Cameron, Glendora, California

Four ladies chain across, and turn them and don't  
get lost  
One and three right and left thru, then turn  
that sue  
Pass thru and around one  
Make a line of four, go forward up and back  
you reel  
Pass thru and wheel and deal  
Double pass thru, do a centers in  
Cast off three quarters to a line of four  
Forward up and back you shout  
Arch in the middle, end girls duck out  
Around one, into the middle  
Left square thru, four hands in the middle of  
the land  
Left allemande, etc.

### **END BOYS OUT**

By Don Cameron, Glendora, California

One and three go up to the middle and back  
Head ladies chain across, turn them around  
Same two cross trail thru around two  
Hook on the ends and join hands  
Circle up eight, circle left you go  
Four girls move up to the middle and back  
Pass thru, separate around one  
Pass thru, split two and around one  
Pass thru, around one to a line of four  
Move up to the middle and back you shout  
Arch in the middle, end boys duck out  
Around one, into the middle  
Left square thru four hands in the middle of  
the land  
Left allemande, etc.

### **END BOYS OUT #2**

By Don Cameron, Glendora, California

One and three go up to the middle and back  
Right and left thru, turn that sue  
Cross trail thru and around two  
Make a line of four balance forward and back  
Pass thru and wheel and deal  
Double pass thru and centers out  
Bend the line to a line of four  
Arch in the middle and end boys turn out  
Around one, come down the middle  
Around one into the middle  
Square thru three quarters around in the middle  
of the land  
Left allemande, etc.

### **TWIRLING CAST**

By Jay King, Lexington, Massachusetts

Heads up and back you go  
Do sa do one time you know  
Boys run and then cast off  
Three quarters 'round, don't get lost  
Frontier whirl is what you do  
Do sa do the outside two  
Boys run and then cast off  
Three quarters 'round, don't get lost  
Frontier whirl and bend the line  
Up and back, doin' fine  
Right and left thru, turn 'em 'round  
Do sa do when you come down  
Boys run and then cast off  
Three quarters 'round, don't get lost  
Frontier whirl is what I say  
Whirl away with a half sashay  
U-turn back, left allemande  
Here we go, right and left grand

### **SINGING CALL\***

### **NOBODY KNOWS YA**

Called by: Bruce Johnson

Dance by: Ed Gilmore

Record: Windsor 4852

INTRO & MIDDLE BREAK

Join hands and circle left around that ole ring

— Turn the corner under, bow and you swing

The men star left, once around this land

Box the gnat, change hands, left allemande

Grand right and left 'round the ring you will go

Meet your lovin' baby, back-to-back, do-sa-do

Promenade her home to the message I shout

"Nobody knows ya when you're down and out"

FIGURE

Heads (sides) Promenade, but only go half-way

— Square thru, four hands and don't delay (you)

Face the nearest side (head) and do the right and  
left thru

Dive thru and circle four — one time'll do (and  
when you're)

Straight, pass thru, swing-thru the couple there

Boys trade and then, promenade 'round the  
square (ya know it's)

Mighty strange but without any doubt

"Nobody knows ya when you're down and out"

SEQUENCE: Intro; figure twice for heads; break;  
figure twice for sides; \* 4 bar tag ending.



## CHANGING BASICS

### BAUBLES, BANGLES AND BEADS

By Bruce and Shirley Johnson, Santa Barbara, California

**Record:** Windsor 4714

**Position:** Intro — Open-Facing, Dance — Butterfly (M back to COH)

**Footwork:** Opposite throughout, Directions for M unless indicated

**Meas** INTRODUCTION

**1-4** Wait; Wait; Bal Apart, Point, —; Bal Tog (to Bfly), Tch, —;

In OPEN-FACING pos M's R and W's L hands joined wait 2 meas; Step bwd twd COH on L, point R twd ptr, hold 1 ct; Step fwd twd ptr and slightly RLOD on R to BUTTERFLY pos M's back to COH, tch L to R, hold 1 ct;

DANCE

**1-4** Fwd (To Op), Swing, —; Fwd, Side (to Face), Close (to Bfly); Solo Turn, 2, Close (to Bk to Bk); On Around, 2, Close (to Bfly);

From BUTTERFLY pos step fwd on L to face LOD in OPEN pos, swing R fwd, hold 1 ct; step fwd LOD on R, swd twd LOD on L to face ptr in BUTTERFLY pos, close R to L; Releasing M's L and W's R hands step fwd to face LOD in OPEN pos on L, bring joined hands thru between ptrs step swd and around on R (M LF & W RF) to face COH in a bk to bk pos, close L to R; Releasing joined hands and continuing solo turn step bwd twd LOD on R joining M's L and W's R hands, step swd and around on L to face wall and ptr blending to BUTTERFLY pos, close R to L;

**5-8** Step Apart (to Op), Swing, —; Roll Across, 2, 3; Twinkle (LOD), 2, 3; Thru, Side (to Face) Close (to Bfly);

Step fwd and apart from ptr on L to OPEN pos facing LOD, swing R diag across in front of L, hold 1 ct; releasing joined hands ptrs change sides in 3 steps M rolling  $\frac{3}{4}$  RF behind W as W rolls  $\frac{3}{4}$  LF in front of M to momentary OPEN-FACING pos M's L and W's R hands joined; starting M's L one twinkle step thru twd LOD (Both XIF), side on R, close L to R; starting M's R step thru twd RLOD, side on L blending to BUTTERFLY pos M's back to wall, close R to L;

**9-12** Fwd (to OP), Swing, —; Fwd, Side (to Face), Close (to Bfly); Solo Turn, 2, Close (to Bk to Bk); On Around, 2, Close (to Bfly);

Repeat action of meas 1-4 moving twd RLOD;

**13-16** Step Apart (to OP), Swing, —; Roll Across, 2, 3; Twinkle (RLOD) 2, 3; Thru, Side (to Face), Close (to CP);

Repeat action of meas 5-8 moving twd RLOD except to end in closed pos M's back to COH;

**17-20** Bal Back, Tch, —; Manuv, 2, 3 (to CP);

(R) Waltz Turn; (R) Waltz Turn (to CP);

In CLOSED pos bal bwd twd COH on L, touch R to L, hold 1 ct; step fwd on R turning  $\frac{1}{4}$  RF, step swd on L, close R to L to end in closed pos M facing RLOD; starting bwd in LOD on M's L do 2 RF turning waltzes prog LOD to end in CLOSED pos M's back to COH;

**21-24** Twirl/Vine, 2, 3; Twinkle (LOD), 2, 3; Twinkle (RLOD), 2, 3; Pickup, 2, 3 (to CP);

Step L swd twd LOD, step RXIB of L, step L swd twd LOD as W does 1 RF twirl in 3 steps under joined M's L and W's R hands; Note: M's L and W's R hands remain joined throughout meas 21-24 starting M's R one twinkle step thru twd LOD (Both XIF), side L, close R to L; starting M's L one twinkle step thru twd RLOD (Both XIF), side R, close L to R; starting M's R one waltz fwd in LOD in 3 short steps as he leads the W to closed pos M facing LOD (W steps fwd and around on L, side R, close L to R);

**25-28** Bal Fwd, Tch, —; Bal Bwd, Step, Step; Fwd ( $\frac{1}{4}$  L Turn), Side Close; Back ( $\frac{1}{4}$  L turn), Side, Close;

In CLOSED pos bal fwd twd LOD on L, touch R to L, hold 1 ct; bal bwd twd RLOD on R, close L to R, step R in place; step fwd on L making  $\frac{1}{4}$  LF turn to face COH, step swd R, close L to R; step bwd on R making  $\frac{1}{4}$  LF turn to face RLOD, step swd L, close R to L to end M facing RLOD still in closed pos;

**29-32** Bal Bwd, Tch, —; Bal Fwd, Step, Step; (R) Waltz Turn; (R) Waltz Turn (to Bfly);

Step bwd twd LOD on L, touch R to L, hold 1 ct; step fwd twd RLOD on R, close L to R, step R in place; starting bwd in LOD on M's L do 2 RF turning waltzes prog LOD to end in BUTTERFLY pos M's back to COH;

PERFORM ENTIRE ROUTINE FOR TOTAL OF 2 TIMES

ENDING:

**1-4** Fwd (to OP), Swing, —; Fwd, Side (to Face), Close (to Bfly); Twirl/Vine, 2, Apart: ACK.

Repeat action of meas 1-2; M steps swd twd LOD on L, step RXIB of L, apart from ptr on L as W in 2 steps twirls RF under joined M's L and W's R hands stepping apart from ptr on 3rd ct changing hands; acknowledge.

## CHANGE OF PACE

### WOULDN'T YOU KNOW

By Jules & Dottie Billard, Washington, D.C.

**Record:** Hi-Hat 826

**Position:** Closed, M facing LOD for both Intro and start of Dance

**Footwork:** Opposite, Directions for M except as noted. (4 quick counts per meas)

INTRODUCTION

Wait; Dip Bwd, —, Rec, —;

Wait ONE meas; In CLOSED pos dip back



on L, hold 1 ct, recover fwd on R, hold 1 ct;

**Meas**

#### PART A

**1-4 Fwd, —, Fwd, Fwd; Fwd, —, Fwd, Fwd; Fwd, —, Face Out, —; (Vine) Side, —, Behind, —;**

In CLOSED pos moving LOD step fwd L, hold 1 ct, do 2 fast steps fwd R, L; Step fwd R, hold 1 ct, do 2 fast steps fwd L, R; Step fwd L, hold 1 ct, fwd R turning R to face wall, hold 1 ct; Step swd L while blending to a diag SIDECAR pos, hold 1 ct, Cross R in back of L (W XIF) blending into full SIDECAR pos M facing RLOD, hold 1 ct;

**5-8 (CP) Turn L Two-Step: (Vine) Side, Behind, Side, In Front; (Slow) Side, —, Behind, —; (CP) Turn R Two-Step:**

Quickly blending to CLOSED pos starting M's L do 1 L face turning two-step to end M facing COH; Moving LOD do a fast opposite-vine stepping side R, cross L in back (W XIF), side R, cross L in front (W XIB); Do a slow opposite-vine stepping side R, hold 1 ct, cross L in back (W XIF) blending to BANJO pos, hold 1 ct; Starting M's R and quickly blending to CLOSED pos do one turning two-step (R face) a 1/2 turn to end with M facing wall;

**9-12 Fwd, —, Side, In Place; (Change Sides) Thru, —, Fwd, Fwd (to Rev SCP); (Change Back) Thru, —, Fwd, Fwd (to SCP); Thru, —, Fwd, Fwd:**

In CLOSED pos M steps fwd twd wall L, hold 1 ct, swd R (leaving L in place), shift wgt to L turning to face LOD in SEMI-CLOSED pos; Moving diag fwd and twd wall in short steps to allow W to cross in front the M steps fwd R, hold 1 ct, fwd L, fwd R (W steps fwd L, hold 1 ct, long step fwd R moving twd COH beginning a L face turn, continuing turn step L to end on M's L side and blending to reverse SEMI-CLOSED pos both facing LOD); Again change sides with M moving diag fwd and twd COH in short steps fwd L, hold 1 ct, fwd R, fwd L (W steps fwd R, hold 1 ct, long L fwd twd wall beginning R face turn, continue turn while stepping fwd R ending in SEMI-CLOSED pos); In SEMI-CLOSED pos step LOD on R, hold 1 ct, fwd L, fwd R;

**13-16 Fwd Two-Step: Fwd Two-Step: Fwd, 2, (W to CP) Check, In Place; Dip Back, —, Rec (To SCP). —;**

In SEMI-CLOSED pos do 2 fwd two-steps LOD: Step fwd L, fwd R, fwd L but checking fwd motion (as W steps around in front of M on R to take CLOSED pos), step in place on R; In CLOSED pos dip back on L (W fwd on R) twd RLOD, hold 1 ct, recover fwd on R (W recovers wgt on L while blending back to SEMI-CLOSED pos), hold 1 ct;

#### PART B

**17-20 Fwd, —, Fwd (Blend to CP), —; Pivot, 2,**

**Fwd (to SCP), —; Fwd (Blend to CP), —; Pivot, 2; Fwd (to SCP), —, Fwd, —;**

In SEMI-CLOSED pos step fwd L, hold 1 ct, fwd R blending to CLOSED pos with M's back to COH, hold 1 ct; Do a full turn R face couple pivot in 2 quick steps L, R, step L twd LOD while blending to SEMI-CLOSED pos, hold 1 ct; Step Fwd R while blending back to CLOSED pos, hold 1 ct, do another R face couple pivot in 2 quick steps L, R; Step fwd (LOD) L while blending back to SEMI-CLOSED pos, hold 1 ct, step fwd R, hold 1 ct;

**21-24 Fwd, 2, 3, —; Fwd, 2, 3, —; (Hitch) Fwd (W to Bjo), Close, Back, —; (Hitch) Back (W to SCP), Close, Fwd, —;**

In SEMI-CLOSED pos move LOD L, R, L, hold 1 ct; Again move LOD R, L, R, hold 1 ct; As M does a "hitch" by stepping fwd L, close R, back on L the W steps fwd R and turns L face to take BANJO pos, close L, steps RLOD R, then both hold 1 ct; M does another "hitch" stepping bwd R, close L, fwd R as the W steps RLOD on L turning R face to blend back to SEMI-CLOSED pos, close R, fwd LOD on L, then both hold 1 ct; (Note: The W turns with a smooth blend and may take 2 cts.)

**25-28 REPEAT action of Meas 17 thru 20;**

**29-32 REPEAT action of Meas 13 thru 16 except RECOVER TO Closed Position;**

DANCE GOES THRU TWICE

END: Complete dance 2nd time when W does a snap R face twirl in 2 cts as M steps L, R, then step apt on L (W R) and point R (acknowledge) as music ends.

### RICKY TICKY TEASER

#### "HEY, GOOD LOOKING"

By Dean and Petie Fabbry, Long Beach, Calif.

**Record:** Belco B-218-A

**Position:** Open-Facing for Intro; Semi-Closed, M facing LOD for Dance

**Footwork:** Opposite, directions for M

**Meas.** INTRODUCTION

**1-4 Wait; Wait; Apart, Point; Together, Touch (to SCP);**

Wait 2 meas in OPEN-FACING pos. M's back to COH M's R and W's L hands joined: step back on L twd COH, point R twd partner; Step fwd R, touch L to R and take SEMI-CLOSED pos.

#### DANCE PART A

**1-4 Fwd Two-Step; Fwd Two-Step; Pivot, 2; 3, Dip;**

2 fwd Two-Steps LOD; M maneuvers (Bk Diag twd LOD) for couple pivot, L, R; L end M's bk COH Dip back on R.

**5-8 Turn Two-Step; Turn Two-Step; Twirl, 2; Walk, 2;**

Starting on M's L do 2 RF turning two-steps to end SEMI-CLOSED pos facing LOD: Starting M's L, M walks 2 steps LOD while W does a RF twirl; both walk 2 steps LOD to end in Semi-Closed pos.

**9-16 Repeat action of meas 1-8, end in BUT-**



TERFLY pos, M's back to COH.

#### PART B

**17-20 Face to Face; Back to Back; Circle, 2;3, 4;**  
In BUTTERFLY pos progressing LOD do a face-to-face two-step starting swd L/ close R to L, step swd L/ —; continuing along LOD pivot on L swinging trailing hands thru (M's R W's L) do a back-to-back two-step starting swd twd LOD on R/ close L to R, side on R/ —; Releasing M's R and W's L hand joining M's L and W's R both walk around in a circle twd RLOD (M L face, W R face) with 4 strutting steps, L, R; L, R; to end SEMI-CLOSED pos facing LOD.

**21-24 Dip Fwd; Recover; Dip Bwd, Recover; Side, Draw; Side, Draw;**  
Dip fwd on L, recover on R; Dip bwd on L, recover on R; turning to face ptr in LOOSE-CLOSED pos do 2 sidedraws along LOD.

**25-28 (Box) Side/Close, Fwd; Side/Close, Bwd; Dip, Recover (to SCP); Twirl, 2;**  
In CLOSED pos facing wall step side L/ close R to L, step fwd L; step side R/ close L to R, step back R; dip back L (W fwd R), recover R to SEMI-CLOSED pos facing LOD; M walks slow L, R (W does a slow RF twirl down LOD) to end in OPEN pos facing LOD.

**29-32 Apart, Step/Step; Tog, Step/Step (to Bfly); (Slow) Vine, 2; 3, 4;**  
Retaining hand hold do a two step bal apt L, R/L; a Two step bal together R, L/R to BUTTERFLY pos; do a slow vine down LOD stepping L, R (M & W XIB); side L, R (M & W XIF) to SEMI-CLOSED pos facing LOD.

**Tag: Fwd Two-Step; Fwd Two-Step; Walk, 2; Twirl, 2;**

2 Fwd Two-steps LOD: Both walk, 2; (W twirl RF in 2 steps) as M Walk 2 steps LOD FACE/CLOSE, APART;

**Sequence: A-B-A-B-B-Tag**

#### CLOVER AND SQUARE THRU

By Gil Buck, Downey, California

One and three right and left thru  
Turn the girls, four ladies grand chain  
One and three square thru four hands  
Four hands round you do and pass thru  
Clover and square thru four hands  
Four hands round you do  
Square thru, the outside two four hands  
Four hands round you do  
All eight California twirl  
Dixie chain across the track  
Girls turn back left allemande, etc.

#### GOOD OPENER

#### CHAIN RIGHT NOW

By George Etzel, Santa Ana, California

Head ladies chain right  
New side ladies chain right  
Head ladies chain right  
New side ladies chain right  
All four ladies lead right, allemande left, etc.

#### CONTRA CORNER

#### GREEN MOUNTAIN VOLUNTEERS

Suggested music: FD MH-1027 Rory O'More  
1, 3, 5, etc. active and cross over before dance starts

Gents (line) sashay, ladies (line) swing  
Ladies (line) sashay, gents (line) swing  
Down the center and back with partner, cast off  
Right and left four

#### SPREAD THREE'S

By Jim Gammalo, Olmsted Falls, Ohio

Head ladies chain three quarters around  
Side men turn 'em, roll half sashay  
Lines of three pass thru, wheel and spread  
If you can star thru and square thru  
Join hands with that lonesome girl circle,  
ladies break  
New lines of three  
Pass thru wheel and spread  
If you can star thru and square thru  
Join hands with that lonesome girl circle  
Ladies break, line of three allemande left

#### SPREAD THREE'S

(A Variation)

Head ladies chain across the set  
Heads right and left thru you're not thru yet  
Head ladies chain three quarters round  
Side gent turn 'em arm around  
Roll away half sashay  
Lines of three forward six  
Back you tread  
Pass thru — wheel and spread  
Those who can half sashay  
Everybody left allemande.

#### SINGING CALL\*

#### HEARTACHES

By Joe Prystupa, Feeding Hills, Mass.

**Record: Top 25119**  
Allemande left in the alamo style  
Right to your own and balance awhile  
Swing thru, turn right and left you balance  
right there  
Swing thru, turn right and left you balance  
once again  
You box the gnat, you pull her by  
Left allemande, grand right and left  
Sing heartaches heartaches  
You do-sa-do then promenade that gal so true  
You promenade home with that gal so blue  
Cause my heart aches for you.

#### FIGURE

Head couples half square thru  
Circle up four the outside two  
You break and make a line dance up to the  
middle and back  
Pass thru now wheel and deal double pass thru  
Cloverleaf a brand new Sue  
And center four square thru  
Three hands around you swing that corner girl  
Left allemande come back and promenade that  
town  
You promenade home with someone new cause  
my heart aches for you



## **SQUARE THRU THREE QUARTERS OR LEFT ALLEMANDE**

By Jim Ferguson, Long Beach, California

Two and four swing star thru  
Circle up four to a line  
Pass thru, wheel and deal  
Double pass thru  
Clover leaf, double pass thru, centers in  
Cast off three quarters, star thru  
Dixie daisy, centers in  
Cast off three quarters  
Star thru, cloverleaf  
Double pass thru  
First left, second right  
Star thru, square thru three quarters  
Left allemande

## **KEEP GOING**

By Ralph Kinnane, Birmingham, Alabama

Heads square thru  
Do sa do to ocean wave  
Swing thru, balance  
Circulate, box the gnat  
Right and left thru  
Star thru, two ladies chain  
Dixie style to ocean wave, balance  
Left swing thru, allemande left

## **RAY'S SPECIAL**

By Ray Sanches, San Leandro, California

Heads square thru four hands  
Do sa do with outside two  
To an ocean wave you do  
Swing thru two by two, box the gnat  
Right and left thru  
Slide thru  
Two ladies chain, turn the girls  
Face lady on your right  
Box the gnat, change hands  
Left allemande

## **TRADING SAM**

By Sam Stead, Lethbridge, Alberta, Canada

One and three star thru  
Pass thru, swing thru  
When you do, girls trade  
Boys trade, centers run  
Wheel and deal two by two  
Right and left thru turn your Sue  
Dive thru, pass thru, swing thru  
With the outside two  
Girls trade, boys trade  
Centers run, wheel and deal, allemande

## **FROM A PROMENADE**

By Gene Pearson, Groves, Texas

Gents roll in a left face whirl  
Promenade the corner girl  
Heads wheel around half square thru  
Those in the middle square thru three quarters  
round  
Centers in cast off three quarters round  
Star thru, center four star thru  
Cross trail, go around one  
Into the middle box the gnat  
Look her in the eye  
Pull her by, do a left allemande

## **HAVE FAITH**

By Dan Schmelzer, Torrance, California

Two and four square thru, three quarters round  
And when you're thru  
One and three box the gnat, pull by  
Separate, round one face those two  
Square thru just like that  
Count four hands to a line of four  
Bend the line, go up and back, star thru  
Clover leaf go two by two, centers box the gnat  
Change hands, left square thru three quarters do  
Square thru the outside two, four hands  
Four hands round to a line of four  
Bend the line, star thru, substitute  
Square thru three quarters round  
Left allemande

## **EXPERIMENTAL DRILLS**

Below are examples of the experimental lab figure Dixie Spin, by Chuck Raley — Lakewood, California.

Head ladies lead in a dixie spin  
Slide through, pass through  
Left Allemande . . .

Head men lead in a dixie spin  
Slide through, left allemande . . .

Heads to the right, circle up four  
Head gents break to a line of four  
Ladies lead in a dixie spin  
Slide through, right & left through  
Square through three-quarter  
Left allemande . . .

Heads to the right, circle up four  
Head gents break to a line of four  
Ladies lead in a dixie spin  
Pass through, bend the line  
Gents lead in a dixie spin  
Slide through, left allemande . . .

Heads star right in the middle....  
Come back by the left, pick up corner....  
Back out a full turn, circle to the left  
Four girls go up to the middle & back  
Pass through, both turn right  
Down the middle with a dixie spin  
Pass through, star through, wheel & deal  
Pass through, left allemande . . .

Head gents and a corner girl go up & back  
Head gent lead in a dixie spin  
Pass through, split two, round two  
Make a line, go up and back  
Slide through, eight chain three  
Left allemande . . .

Four ladies chain three-quarter round  
Turn and chain them across the town  
Send them back in a dixie spin  
Same girl, left allemande . . .

Head ladies chain across  
Heads lead right, circle up four  
Head gents break to a line  
Two ladies chain across  
Send them back in a dixie spin  
Slide through, left allemande . . .



John Winton, West Vancouver, B.C., has come up with some interesting dances offering great variety. Here are seven examples of his creative ability.

### SWINGING TRADES

Heads a half sashay  
Do sa do and don't stop  
Swing thru and the boys trade  
Go right and left thru  
Turn the girls and cross trail  
Go to the corner left allemande.

Heads forward back to the world  
Star thru Frontier whirl  
With the sides you square thru  
Three hands and then stop  
You turn back and do sa do  
Go back to back then swing thru  
The boys trade to the end of the line  
Go right and left thru  
Turn the girls and dive thru  
Square thru three quarters round  
Left allemande.

### JUXTAPOSITION SWING THRU

Heads to the right circle four  
Heads break to a line of four  
Forward eight and back again  
Star thru and the ladies chain  
Turn 'em on around and then —  
Do a right and left thru  
Turn 'em on around then pass thru  
You turn back and do sa do.  
It's back to back then swing thru  
Don't stop go right and left thru  
Don't stop you square thru  
Three quarters round find the corner  
Left allemande.

### START WHIRL CAST OFFS

Heads to the middle come on back  
Pass thru and you turn back  
Do a half square thru  
Split the sides and line up four  
Forward eight and back to the world.  
Star thru frontier whirl  
Go centers in and cast off  
Three quarters round line up four  
Forward eight and back to the land.  
Star thru then square thru  
Three quarters round in the middle of the land  
Left allemande.

### CIRCULATING TRADES

#1  
Head two couples promenade  
Half way round with your maid  
Down the middle a right and left thru  
Same two ladies chain to the right  
Turn 'em on around then one and three  
Star thru pass thru  
Swing thru and the girls —  
Circulate —, and balance  
The boys trade and balance  
Spin the top and balance  
Up and back then cross trail  
Left allemande.

#2

Heads promenade half way round  
Go into the middle and do sa do  
Don't stop do a swing star thru  
Do sa do the outside two.  
Don't stop — swing through  
Girls circulate, the boys trade.  
Balance there go up and back  
Spin the top and don't stop  
Do a right and left through  
Don't stop — star through  
Left allemande —

#3

Head two couples promenade  
Half way round with your maid  
Right and left thru and —  
Same ladies chain to the right.  
Turn 'em on around then two and four  
Square through four hands  
Go to the heads and swing thru.  
The girls circulate — Boys trade  
Balance thru and spin the top.  
Don't stop go right and left  
Don't stop go cross trail  
Left allemande.

### SINGING CALL\*

### SUNDAY

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Record: Sets in Order 161, Flip instrumental with  
Earle Park

OPENER, MIDDLE BREAK AND CLOSER

Four ladies chain across on Monday  
Turn her boys, we'll have her one day  
Chain 'em back three quarters round you do  
Circle as you sigh on Tuesday  
Half way around 'til Wednesday  
Corner swing, how I long for you

Do an allemande left your corner girl  
Grand right and left you go  
When you meet your lady, let's promeno  
Promenade, make this your fun day  
You'll shine every Sunday  
Swing the one day I'm with you  
FIGURE

Heads promenade your lady  
Half way around, then maybe  
Pass thru, separate, around one  
Come into the middle there  
Let's box the gnat  
Make a right hand star  
Go once like that  
Turn corner left, turn partner right  
Men star left, go once around  
Gonna walk right by your maid  
Swing and whirl the right hand girl  
Let's promenade  
After pay day, that's my fun day  
I shine all day Sunday  
Swing the one day I'm with you  
TAG

Bow to your partner, corner too  
That's it, that's all

SEQUENCE: Figure twice for heads, Break, Figure  
twice for sides, Ending



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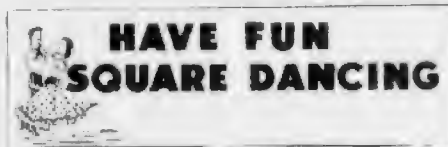


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(Letters continued from page 3)

## ON CLOTHING:

Dear Editor:

We would like to suggest that all useable square dance clothing will be greatly appreciated by one of our clubs, the Wheel-a-cades of Heartland Square Dance Federation. This club, tho' confined to wheel chairs, square dance weekly and do exhibition work, also. They are more than willing to put on an exhibition for any club or organization.

The high cost of wheel chairs makes it difficult for some of their members to have appropriate clothing for dancing . . .

We will be glad to accept any and all clothing, shoes, etc., for our most inspiring club, the Wheel-a-cades.

Wally and Dottie Schmick  
1030 Lemon Ave., El Cajon, Calif.

Dear Editor:

. . . We are starting a Square Dance class among the Apache Indians on the Ft. Apache Indian Reservation at Whiteriver, Arizona. These people could certainly use any assistance whatever in obtaining square dance clothes, as their financial status is not one to

afford many luxuries. I feel that this is a very good place to use "Discarded Duds."

Morris E. Abernathy  
P.O. Box 783, Whiteriver, Ariz.

Dear Editor:

We work with several groups of children, some teenagers, who could use some square dance clothing. Also, one of our local callers, Shorty Tucker, is teaching a group of kids at the Masonic Children's Home in Guthrie, Okla., and they have some ladies who have volunteered to remodel or remake them to fit the kids. We will see that they get them.

Odell and Sue Farris  
1300 N.E. 18th St.  
Oklahoma City, Okla. 73111

Dear Editor:

How about offering those square dance clothes to your local Little Theatre Club? From personal experience I know how grateful we have been to people who have given us their discards.

Mrs. Adolph Weinstock  
Rolling Prairie, Ind.

Dear Editor:

It would be nice if there were a definite repository for used square dance clothes. How-

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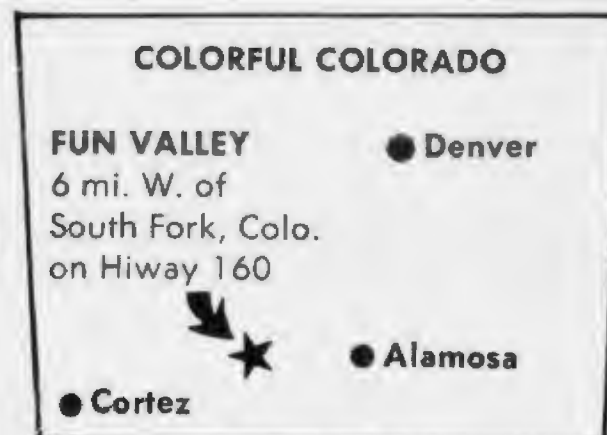
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ever, we have taken things to the Goodwill and they have disappeared from the rack in short order. We have noticed other square dance clothes there that have moved out very quickly.

Ralph and Dorothy Burgess  
Van Nuys, Calif.

# ON MILLER AND ROUNDS:

Dear Editor:

This is in reference to "Rounds are Fine — in Their Place," by Walter E. Miller in the April issue of Sets in Order.

For the past 18 years Mr. Miller has been a square dancer. By this time he must be a very efficient dancer. However, his remarks indicate that during that period he has never learned round dancing. Consequently, he is not qualified to judge if round dancing has caused "square dance enthusiasm to deteriorate."...

Mr. Miller should turn to page 28, April issue S.I.O. and read "Memories of Square Dancing" by Charles W. Bishop. He will learn that round dancing and two-steps and waltzes were programmed with square dancing long before he, Mr. Miller, began square dancing. Any activity that has stood the test of time, recalled by Mr. Bishop, does not suddenly be-

come objectionable as implied by Mr. Miller...

I suggest that he especially note Mr. Bishop's references to "complicated figures," "carried themselves with grace and style," "were better dancers than now," "no rough stuff was allowed," "they knew how to be perfect gentlemen," "we also had round dances, two-steps and waltzes," "modern renditions lack the early folk quality," and "gracefulness was important"...

Sidney Cheasley  
Muskegon, Mich.

Dear Editor:

Mr. Walter E. Miller of The Dalles, Ore., is either making a point or not observing what a square dance evening consists of (reference article, "Rounds are Fine — in Their Place," April, 1966 S.I.O.). A three hour dance is split into about 10 tips of two dances each. In 10 years of dancing I have not seen this "rule" violated more than one tip either side of 10. The average tip, when called by a good caller, takes about 20 minutes. This leaves 10 minutes between tips. The average round dance is less than three minutes long. This leaves 7 minutes for rest and socializing.

The 10 minute break is there whether a

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### Newest Square

GR 12082 "DENVER" flip by Ron Schneider

### RECENT ROUNDS

14085 Someone/Latin Louie  
14084 Deep In My Heart/Wonderful Rain  
14083 Moonlight Saving Time/Allez Vous En  
14082 Archie's Melody/Winter Mixer  
14081 Love Me Tenderly/SF Bay

### RECENT SQUARES

12079 Yellow Bird — Schneider  
12078 This Land — Davis  
12077 Henry The Eighth — Johnston  
12076 Clementine — Johnston....

## TOP

### Newest Squares

TOP 25123 "I'M WALKIN'" flip by George Peterson  
This one is cool, man.  
TOP 25125 "PHILADELPHIA STYLE" flip by Buck Fish  
This will really sell you.

### RECENT SQUARES

25124 By The Sea — Keys  
25122 Flowers On The Wall — Bohn  
25121 Happy S/D Way — Thornton  
25120 Moon Is Making Eyes — Thornton

25119 Heartaches — Prystupa  
25118 Last Time I Saw Henry — Cargill  
25117 Under The Sun — Zents  
25116 Green Green — Hendrickson



round is done or not. Consequently the round does not decrease the amount of dancing that is done, it adds to it.

In this area the clubs that are healthiest are those that have some kind of a round dance program *and keep their square dance program at a level which keeps the dancers dancing and having fun.* Having fun is the most important factor. Square dance clubs are killed off by making their programs so difficult that only a few can, or want to, keep up. Square dancing in any area is killed by square dancers and not by anyone else.

David C. Martin  
Worthington, Ohio

Dear Editor:

... Mr. Miller is evidently one of those unfortunate people who think that "Square Dancing" means just one form of dancing. In my experience (although I have not been dancing as long as Mr. Miller) I have found that the people who get the most enjoyment out of their dancing are the ones who put variety in it. By this I don't mean just Round Dancing but also participating in Contra Dancing, Folk Dancing, Quadrilles and the others. These are the people who can enjoy equally dancing a challenge

square with expert dancers or relaxing with a group of new dancers.

I believe firmly that Round Dancing is an integral part of Square Dancing. Now I could support this statement by saying that there are some people who say they remain in Square Dancing only because of the Round Dancing or by saying that "they" feel that round dancers make better square dancers, but anyone can support an opinion with vague generalities or statements. Instead, let me point out that all the major square dance festivals and institutes in this country, including the National Convention, have round dance leaders on their staff and devote a portion of their program exclusively to Round Dancing. They also gain a portion of their receipts from people who are attracted to the festival solely for the Round Dancing.

Mr. Miller brought up the old question of why should the majority of people at a dance sit around "cooling their heels" while a few couples are round dancing. Perhaps Mr. Miller has the stamina to dance for two or three hours without a break but I doubt that he will find many *callers* with endurance to match his. Every club that I know of has breaks between

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every two or three squares ...

As the song says, "Happiness is different things to different people." It seems to me that Square Dancing should be big enough to provide everyone, including you and me, with happiness.

Kenneth C. Guyre  
Liverpool, N.Y.

Dear Editor:

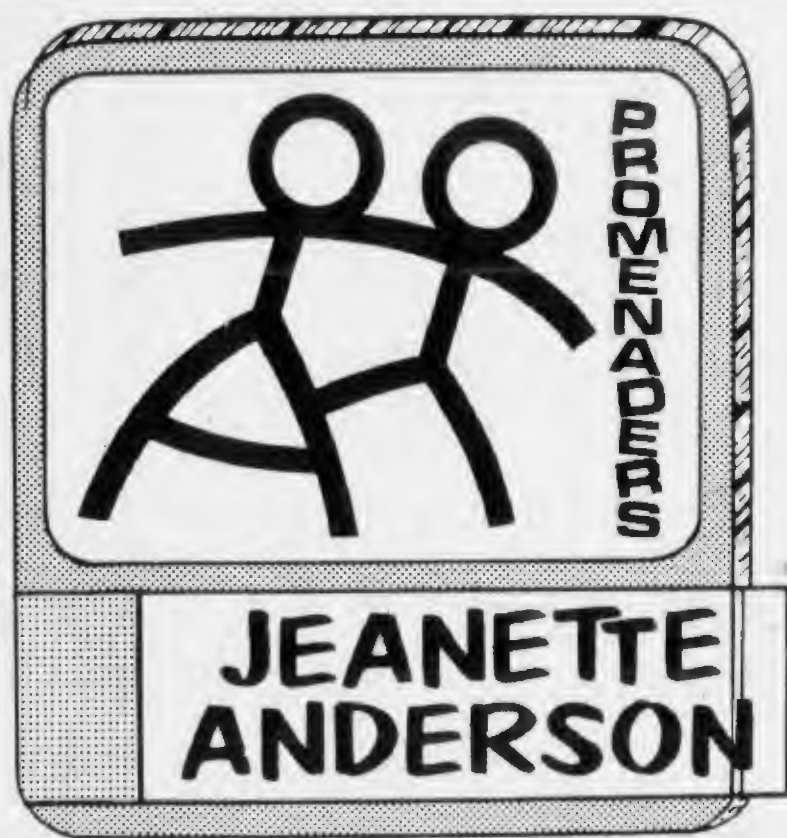
When my home burned last week I lost my Year Books and would like them replaced. I depend on them for caller material.

You might mention as a news item that the members of the Bells & Beaux Club in Cumberland, Md., made a trip thru a bad snow-storm to bring me gifts when the house burned. God bless them.

Al Schwinabart  
Elk Garden, W. Va.

Dear Editor:

Thanks for showing Clover and Anything in the March issue of Sets in Order. I would like to correct one thing; my name is JACK LASRY, not LARRY, as you have listed. A



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worthwhile note is that the figure can be called very directionally, as, "The outsides Clover Leaf while the centers Square Thru," etc. . . .

Jack Lasry  
Miami, Fla.

Dear Editor:

We regret to inform you of the passing on February 3, 1966, of our General Chairman, Colin Hugo. The parent body, The Square And Round Dance Federation of Manitoba have appointed me to succeed Colin Hugo. I can be reached at 1207 Fleet Avenue . . .

Don Hill  
8th International S/ & R/D Convention  
Winnipeg, Manitoba, Canada

Dear Editor:

Many months ago the Hoedowners Square Dance Club of Casper originated a "Traveling Trophy." The rules governing the possession of the trophy required that the visiting club must have at least one square of dancers in attendance. The visiting clubs took it from us—we retrieved it many times—but it was finally taken by an out of town club and we have heard nothing of its whereabouts since.

It was really a conversation piece—an "old-

fashioned pot" painted gold, trimmed with bright red and bearing the names of the clubs who have had it in their possession . . .

If at all possible, we would like to get the trophy back. The Hoedowners will appreciate hearing from anyone who could give us information regarding its whereabouts. Please address correspondence to Leonard O'Neal, Star Rte., Box 8, Evansville, Wyo. 82636.

Bertha White  
Casper, Wyo

**All right, you folks; let's check the mantelpiece and the living room bookstand and see if we have the "traveling trophy" for the Hoedowners.**  
Editor

Dear Editor:

It's been quite awhile since I wrote about the "Theatre of Seasons" as they call Minnesota. Things are really picking up, especially in the round dancing department. It's really wonderful to see so many new dancers enjoying our favorite hobby.

The Square Dance Federation of Minnesota has just published a new Membership Directory . . . We are trying to gather together a library of directories from other states for the benefit of our members who travel. Could you

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put a little item in Sets in Order to the effect that we would like to exchange with other associations?...

Grace Taft  
2428 Colfax Avenue South  
Minneapolis, Minn. 55405

Dear Editor:

We wish to thank callers Red Bates, Dana Blood, Bob Grandpre and Jerry Benoit for their fine contribution of donating their services at the Swing-Ezy Benefit Fund Dance at Holyoke on March 27. Callers are wonderful people to

show their willingness and enthusiasm to get behind such an endeavor as this.

We wish also to thank Ted and Pat Patten of Friendly Squares plus the committee representing the 15 area clubs sponsoring this benefit dance...

Russ and Bobbi Moorhouse  
Springfield, Mass.

Dear Editor:

I would like to tell you that the 18th Anniversary Record, which I received with my Sets in Order subscription renewal is in my opinion



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You say this record is a "collector's item." I buy that 100%. Anyone who missed getting one had better not hear it at some friend's

home. Thanks again for *another* Sets in Order contribution to more-fun-in-life-thru-square-dancing.

Morey Hertzon  
Miami Beach, Fla.

### BOB McCARTNEY

Bob McCartney, who, with his wife Doris, published and edited Open Squares Magazine for over 16 years, passed away at his home in Altadena, Calif., on April 11. Back in 1949, after they had been enjoying square dancing

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- 4713 Castles In Spain (T)  
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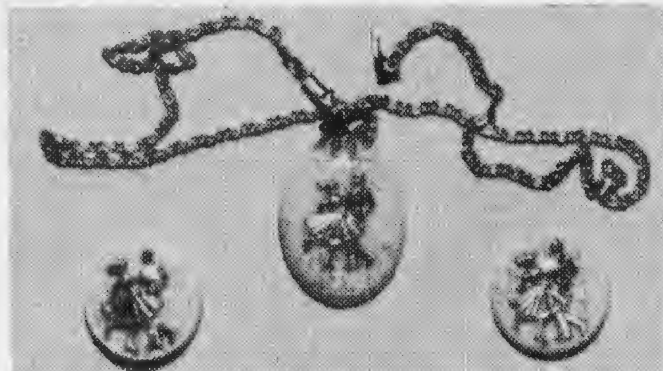


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for all of 6 months Bob, a printer by trade, thought that a listing of open square dances in the area might be a real service to local square dancing. Doris agreed and so Open Squares came into being, starting mainly as a listing but adding news items and general information on square dancing as the years went on. The ideal of the McCartneys was to make information on square dancing available to as many people as possible and for over a year the magazine was distributed free of charge and the listings were also free.

The progress of the magazine followed the growth of square dancing in Southern California and the McCartneys were busier than they had ever believed possible. Some years ago Bob became ill and they regretfully gave up square dancing but thru December, 1965, they continued to publish Open Squares. At that time it was sold to Louis and Emma Rumbaugh of Lynwood, Calif., and is continuing along the pattern set by the McCartneys. Besides his wife, Bob is survived by 3 sons and 4 grandsons.

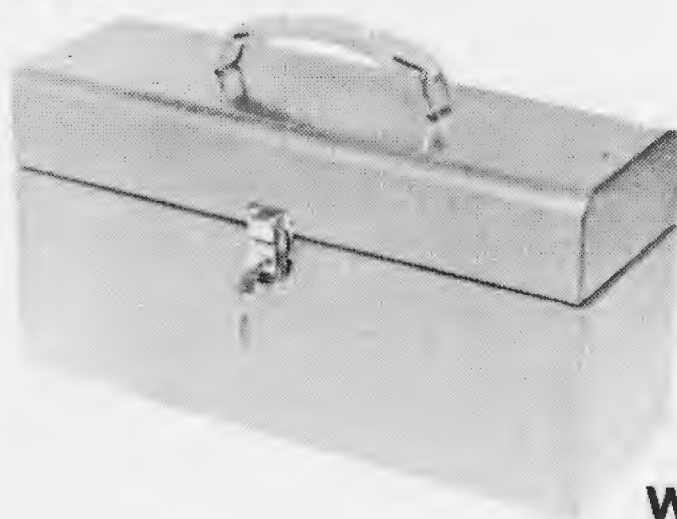
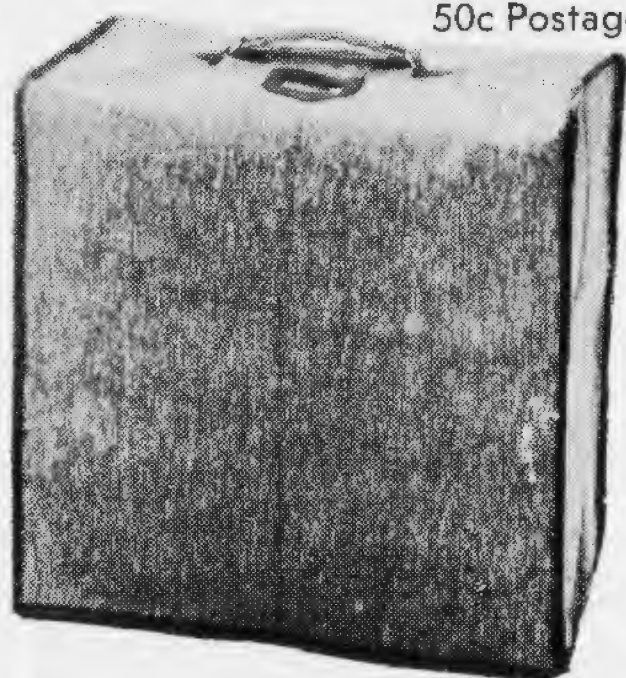
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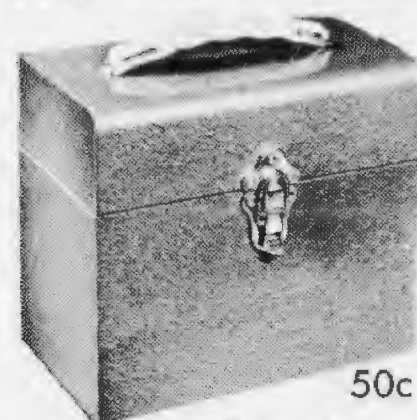
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# The CALLER OF THE MONTH



*Ted Vaile -- Peru, Indiana*

**T**ED VAILE and his wife Betty moved, in the late '50's, from Kokomo to Peru, Indiana, to live country style with their three children. However, they couldn't find any square dancing locally, so guess what? Of course, they organized a class and arranged for an instructor in the spring of 1961. The class turned into a club and the members insisted that Ted supervise their weekly practice sessions. So, guess what again, Ted soon found himself calling and enjoying a gratifying hobby. He began teaching new dancers and enjoyed this important facet of square dancing just as much. Now Ted's calling and teaching occupy nearly all of his spare time.

Beginners classes for three clubs in his area are a regular part of Ted's schedule. He does a lot of guest calling, too, for clubs in Central and North Central Indiana. He is currently serving as the President of the Indiana Square Dance Callers Assn., and he and Betty are Directors of State Publicity for the 15th National Square Dance Convention scheduled for Indianapolis on June 16-18.

Ted's off-calling hours are spent as an employee of Delco Radio Division of GMC, where he has worked in the Engineering Dept. for 18 years.

He feels that all callers should conduct at



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least one class per year for new dancers in order to keep a proper perspective of the entire square dance picture. He believes all callers should stress timing; this may mean the difference, he says, not only in the dancer's enjoyment but in how long he will continue to dance. Ted goes on:

"I also think it is important for the caller not to be influenced by the minority as to what he should call. The caller's own knowledge and experience is his storehouse from which he must draw in making the decision.

The caller can govern the fate of square dancing in his area; it is his responsibility to keep our recreation alive and healthy."

**RUAL L. COX**

Rual L. Cox of Hagarville, Ark. passed away on December 23. Mr. Cox had taught square dancing for years after starting to call at the age of 10. He called for many district and federation dances. He and his wife Bertie met many friends thru their square dance hobby and were noted for having exceptionally attractive dance wear which Bertie made.

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Caller: Andy Andrus, Flip Inst.
- 1785 — **EJ-Marie**  
Caller: Al Brownlee, Flip Inst.

### LORE:

- 1085 — **The Dance Is On**  
Caller: Bob Dubree, Flip Inst.
- 1086 — **Go Swinging With a Lady**  
Caller: Allen Tipton, Flip Inst.
- 1087 — **Old Town Hall**  
Caller: Johnny Creel, Flip Inst.
- 1088 — **What It Means To Be Lonesome**  
Caller: Allen Tipton, Flip Inst.
- 1089 — **Ferris Wheel**  
Caller: Emanuel Duming,  
Flip Inst.

### BOGAN:

- 1192 — **Love Bug**  
Caller: Billy Dittimore, Flip Inst.
- 1193 — **The One On The Right Is On  
The Left**  
Caller: Cal Lambert, Flip Inst.
- 1194 — **When The Ship Hits The Sand**  
Caller: Cal Lambert, Flip Inst.
- 1195 — **Four Star Rag, Key G**  
Flip **Cindy, Key G** (Hoedowns)

### ROCKIN "A":

- 1328 — **Four Leaf Clover**  
Caller: Bill Wilson, Flip Inst.
- 1329 — **Square Dance Honeymoon**  
Caller: Bill Wilson, Flip Inst.
- 1330 — **I Overlooked An Orchid**  
Caller: J. P. Jett, Flip Inst.
- 1331 — **Further and Further**  
Caller: Paul Childers, Flip Inst.
- 1332 — **Most Of All**  
Caller: J. P. Lett, Flip Inst.
- 1333 — **Darling Dixie Lee**  
Caller: Bill Wilson, Flip Inst.

### KEENO:

- 2310 — **Round Robin**  
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- 2320 — **Omaha/Blue of the Night**  
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- 2330 — **Set Me Free**  
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### MUSTANG:

- 115 — **Green Beret**  
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- 2330 — **While I'm Gone**  
Caller: George Peterson, Flip Inst.
- 2331 — **Hang Your Heart On a Hickory  
Limb**  
Caller: Bill Saunders, Flip Inst.
- 2332 — **Take Me Back to Tulsa**  
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*By Takatoshi Ozaki — Tokyo, Japan*

The 6th International Square Dance Convention will be held at Nikko from Sept. 3 to Sept. 5. Nikko is situated to the north of Tokyo and very famous for ancient, mysterious shrines and scenic beauties. We Japanese have been saying, "Don't say 'kekko' (magnificent) till you have seen Nikko!" Of course, we are very pleased to present the dance by the Chuzenji lake, sightseeing, swimming, etc., during free time. Furthermore, to our greater pleasure,

Prince Mikasa is to join this convention if he has no official appointment at that time.

If it is in your plan to visit the famous historical places in the world, it would be a great honor to have many callers and dancers join us from every part of the world. Square dancing is one of the best means to bring people closer together. Registration fee is Y2,500 (\$7.00). We would appreciate very much if you could register by August 20. For details and registration write me, Takatoshi Ozaki, 4-775 Totsukamachi, Shinjuku-ku, Tokyo, Japan.

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*Dave and Martha Martin — Worthington, Ohio*

**T**HE MARTINS have danced — ballroom style — since they were 17 years old but 1954 was the year they were introduced to Western style squares. In 1956 they were invited to join a basic round dance class and Martha, who had been watching Salty Dog Rag from the sidelines with a craving to jump in and do it, jumped — with Dave — into the class. They almost jumped out again because Dave's feet resisted the two-step so strenuously.

This first class was taught by the Eddie Boehringers and Dave eventually conquered the two-step with their faithful help.

Shortly after these first round dance lessons the Martins attended a weekend conducted by Frank and Carolyn Hamilton at Dayton. Since then their approach to dancing has been influenced greatly by the Hamiltons. They have attended many Dance-A-Cade sessions and others stressing round dancing.

The Martins got started teaching because their friends Bob and Millie Lerch asked for their help in their own teaching, so the two couples initiated a beginner round dance class in 1961. Frank Hamilton had a Round Dance Teachers Institute in the east the summer before their first class and Dave and Martha were present, soaking up everything they could.

Their first basic class led to an intermediate

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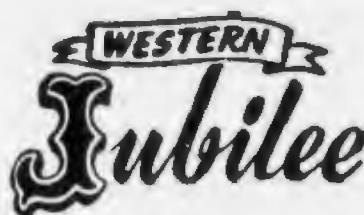
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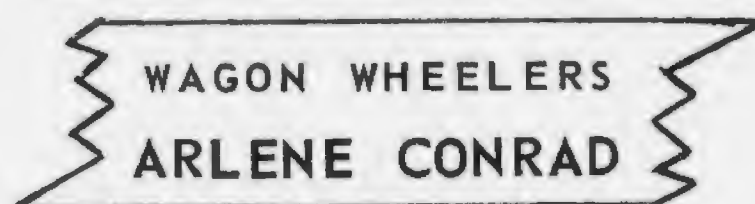
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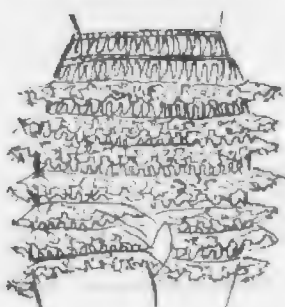
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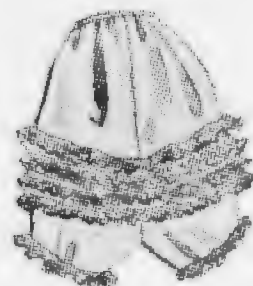


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**A Note from Billy and Mary Lewis**

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class and then to more beginner classes. Finally they started their Marlers Club and later were asked to become leaders for a group of experienced dancers with whom they had been dancing.

The requirements of Dave's business have forced the Martins to curtail some of their activities but they are still continuing with the help of the Charlie Carters, two of their erstwhile pupils. They find round dance teaching rewarding and hope to be able to keep dancing for many years.

### ROUNDS OF THE MONTH

For the month of March, Northern Californians liked Marie as Round of the Month for square dancers; the Denver callers liked it, too, and so did the Battle Creek Square Dance Assn. in Michigan. The RDTC of D.C. chose Left Footers (Easy), Tango Mannita (Inter.) and Wheel of Fortune (Adv.). Wheel of Fortune also got the nod for advanced dancers by the Toledo callers, who picked Alabama Waltz for square dancers. New England Caller picked Four Walls; Bow and Swing in Florida listed Ginger. In Texas, News & Views chose Way Down Yonder and the Florida Gulf Coast Evaluation Board found Archie's Melody and Gay and Shiny appealing. In Pennsylvania the Mid-Atlantic Square Dance News chose Gonna Build a Fence for square dancers; Allez-Vous En for round dancers.

The D.C. RDTC liked Gonna Build a Fence for their easy dance in April; Love Me Tenderly (Inter.) and Allez-Vous En (Advanced).

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(Record Reviews continued from page 6)

**Synopsis:** Complete call printed in Workshop.

**Comment:** Danceable music with a "jazz combo" sound. Patterns are conventional and well timed.

Rating: ☆☆☆+

### HEARTACHES — Top 25119

Key: G Tempo: 128 Range: High HD  
Caller: Joe Prystupa Low LD

**Music:** Clarinet, Mandolin, Piano, Drums, Bass

**Synopsis:** Complete call printed in Workshop.

**Comment:** A familiar tune and excellent music. Dance patterns are standard and have good timing. Meter of lyrics will need some adjustment by many callers.

Rating: ☆☆☆

### NOBODY KNOWS YA — Windsor 4852

Key: C Tempo: 127 Range: High HC  
Caller: Bruce Johnson Low LC

**Music:** Trombone, Guitar, Piano, Rhythm-Guitar, Bass

**Synopsis:** Complete call printed in Workshop.

**Comment:** A shuffle beat 4/4 dance with music that has the "jazz combo" sound. Dance patterns are well written with excellent timing and lyrics.

Rating: ☆☆☆+

### BALLAD OF THE GREEN BERETS — Magic 1004

Key: C Sharp Tempo: 128 Range: High HD  
Caller: Jerry Duplantier Low LD

**Music:** Guitars, Drums

**Synopsis:** (Break) Ladies chain — circle — allemande — forward two for a thar star — shoot star — weave — do sa do — promenade. (Figure) Heads promenade half — right and left thru — square thru — right and left thru — dive thru — square thru  $\frac{3}{4}$  — corner swing — promenade.

**Comment:** Danceable music with well timed, conventional patterns. Tune lacks excitement.

Rating: ☆++

### GREEN BERET — Mustang 115

Key: F Tempo: 128 Range: High HF  
Caller: Bob Arnold Low LC

**Music:** Guitar, Piano, Drums, Violin, Bass

**Synopsis:** (Break) Head ladies chain — heads promenade half — heads lead right — allemande — promenade — heads wheel — right and left thru — cross trail — allemande — promenade — swing. (Figure) All swing — allemande — do sa do — corner swing — allemande — sides face, grand square — swing — allemande.

**Comment:** Adequate music and a so so tune. Patterns are danceable but key selection pitches this far too high for most callers.

Rating: ☆

### FOND AFFECTION — J Bar L 5008

Key: A Flat Tempo: 120 Range: High HC  
Caller: Joe Lewis Low LC

**Music:** Accordion, Vibes, Piano, Bass

**Synopsis:** (Break) Corner do sa do — gents star left — box the gnat — pull by — allemande — swing — ladies promenade — box the gnat — promenade. (Figure) Ladies chain — roll away



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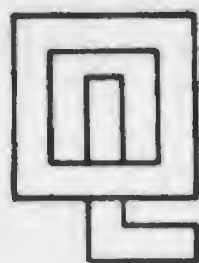
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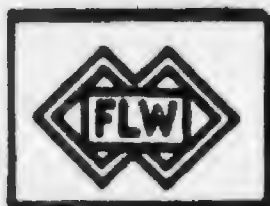
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— swing next — heads lead right, circle to a line — up and back — right and left thru — pass thru — promenade.

**Comment:** This is a re-release of a dance that has been out for a number of years (but is still quite popular) and is now re-coupled as a flip. Callers that can adjust their calling to the shuffle beat music and control the timing will find it an excellent change of pace dance.

Rating: ☆☆☆

**SECOND HAND ROSE — Hi-Hat 333**

Key: E Flat Tempo: 128 Range: High HC

Caller: Dick Houlton Low LB

Music: Guitar, Piano, Rhythm-Guitar, Accordion, Trumpet, Vibes, Bass

**Synopsis:** Complete call printed in Workshop.

**Comment:** Music is well played and uses a currently popular tune. The dance patterns are conventional with good timing and well metered lyrics.

Rating: ☆☆☆

**I'M GONNA HAVE LOVE — Jewell 135**

Key: A Tempo: 116 Range: High HD

Caller: Jewell O'Brien Low LB

Music: Guitar, Saxophone, Piano, Drums, Bass, Mandolin

**Synopsis:** (Break) Allemande — swing — promenade — girls backtrack — do sa do — box the gnat — pull by — allemande — swing — promenade. (Figure) Heads promenade half — square thru half — do sa do — swing thru — girls circulate — boys trade — box the gnat — right and left thru — square thru 3/4 — corner swing — allemande — promenade.

**Comment:** A good tune and unusual but well played music. Tempo is quite slow and tune is recorded towards the high side. Contemporary dance patterns that many callers will like.

Rating: ☆☆☆

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## THE MOON IS MAKING EYES — Top 25120

Key: A

Tempo: 130

Range: High HD

Caller: Ron Thornton

Low LD

Music: Violins, Banjo, Guitar, Drums, Bass

**Synopsis:** (Figure) Circle — corner under — swing — men star left — star promenade — ladies back track — girls star in, men slide out — men star, the girls slide out — do sa do — allemande — do sa do — swing — promenade. (Break) Ladies chain — star back — do paso — thar star — slip clutch, allemande — weave — do sa do — promenade.

**Comment:** Not a familiar tune but the music is well played. The figure is unusual and will require explanation in many areas. Recorded a bit high. Rating: ☆☆

## MOST OF ALL — Rockin' A 1332

Key: G

Tempo: 130

Range: High HB

Caller: J. P. Jett

Low: LB

Music: Piano, Violin, Drums, Bass, Guitar

**Synopsis:** (Break) Circle — do paso — men star right — allemande — grand right and left — do sa do — promenade — swing. (Figure) Head ladies chain — all ladies chain — heads up and back — box the gnat — back out — circle — gents up and back — pass thru — U turn back — swing — promenade — swing.

**Comment:** This tune has been done twice before (You Always Hurt the One You Love). Music on this is adequate. Figure is unusual but standard. Rating: ☆+

## I'M GONNA SQUARE DANCE TONIGHT — Norsemen 020

Key: D

Tempo: 123

Range: High HB

Caller: Harris Stockard

Low LA

Music: Accordion, Guitar, Drums, Bass

**Synopsis:** (Figure) Ladies chain — circle — allemande — forward two for thar star — shoot star — do sa do — allemande — promenade. (Figure) Heads promenade half — right and left thru — square thru — right and left thru sides — dive thru — square thru  $\frac{3}{4}$  — corner swing — allemande — promenade.

**Comment:** Adequate music but played quite slow and tune is recorded slightly lower than normal. Dance patterns are well timed and standard. Rating: ☆+

## YOU DO — Aqua 131

Key: D

Tempo: 123

Range: High HD

Caller: Jack Willison

Low LB

Music: Accordion, Guitar, Drums, Bass

**Synopsis:** (Break) Around corner — see saw — men star right — partner left — corner right for wrong way thar star — slip clutch — grand right and left — promenade. (Figure) Side ladies chain — heads up and back — star thru — pass thru — do sa do — swing thru — circulate — partner box the gnat — pull by — corner swing — promenade.

**Comment:** Tune is "You Do Something to Me" and although the group is small the music is well played. Dance patterns are contemporary and well timed. Rating: ☆☆





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**OLD TOWN HALL — Lore 1087****Key: F**      **Tempo: 132**      **Range: High HB**  
**Caller: Johnny Creel**      **Low LC****Music:** Piano, Banjo, Drums, Bass, Accordion**Synopsis:** (Break) Circle — allemande — promenade — heads wheel — right and left thru — cross trail — allemande — weave — promenade. (Figure) Heads up and back — do sa do — ocean wave — swing star thru — circle four to a line — up and back — star thru — square thru  $\frac{3}{4}$  — corner swing — promenade.**Comment:** Lead of the music is not definite so callers that do not know tune may have difficulty following it. Adequate music and well timed, standard figures.      **Rating: ☆+****HOEDOWN****WHOA DOBBIN — Hi-Hat 607****Key: A**      **Tempo: 132****Music:** (Art Barduhn) — Piano, Guitar, Banjo, Drums, Bass**HI-DI-HO** — Flip side to above.**Key: D**      **Tempo: 132****Music:** (Art Barduhn) — Piano, Guitar, Banjo, Drums, Bass**Comment:** Well phrased, melodious hoedowns with excellent rhythm.      **Rating: ☆☆+****ROUND DANCES****AIN'T SHE SWEET — Hi-Hat 827****Music:** (Gene Garf) — Saxophones, Guitar, Trumpet, Piano, Bass, Flutes, Clarinet, Drums**Choreographers:** Pete and Ann Peterman**Comment:** A very easy but exceptionally fast moving two-step to well played, lively music.**MOOD INDIGO — Flip side to the above****Music:** (Gene Garf) — Saxophones, Guitar, Clarinets, Flutes, Trumpet, Piano, Drums, Bass**Choreographers:** Chet and Barbara Smith**Comment:** An intermediate level two-step to excellent music. 12 measures are repeats.**BAUBLES, BANGLES AND BEADS — Windsor 4714****Music:** (Pete Lofthouse) — Saxophones, Accordion, Piano, Drums, Bass, Guitar**Choreographers:** Bruce and Shirley Johnson**Comment:** Danceable music and a waltz routine that most round dancers will enjoy. Eight measures are repeats.**SHENANIGANS — Flip side to the above****Music:** (Pete Lofthouse) — Guitar, Piano, Accordion, Saxophones, Drums, Bass, Trumpet**Choreographers:** Tom and Phyllis Whittle**Comment:** A slow, rhythm twostep that is not difficult. 12 measures are repeats.*(Date Book, continued from page 5)*

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**ATTENTION: DANCERS IN SPAIN**

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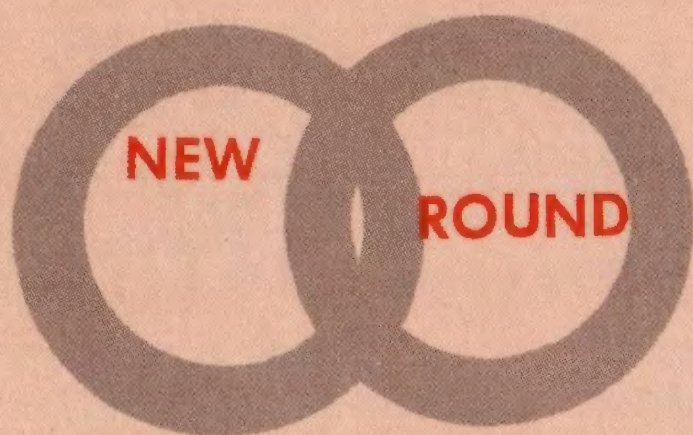
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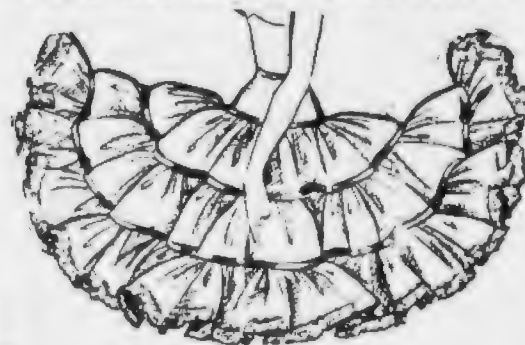
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### **FRANK MINNEHAN**

Frank Minnehan of Waterbury, Conn., passed away suddenly on Easter Day, April 9. He was caller for the T-Squares and Editor of Square Dance News, a local square dance news and directory sheet. Frank had recently started a series of dances on an easy level to help bring back the "drop-outs" and was generally very active in square dancing thruout his area in New England.

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when it is his turn to accept a task...

### FAY BOWMAN

Fay Bowman, square and folk dance leader for many years in Sonoma County, Calif., passed away last December. On March 20 numbers of his friends and former students gathered together at a memorial dance for him. Circle 'n' Squares Club sponsored the event with Wyatt Urton as M.C. Contributions were received for a memorial gift to be presented to the YMCA locally, in memory of Mr. Bowman.

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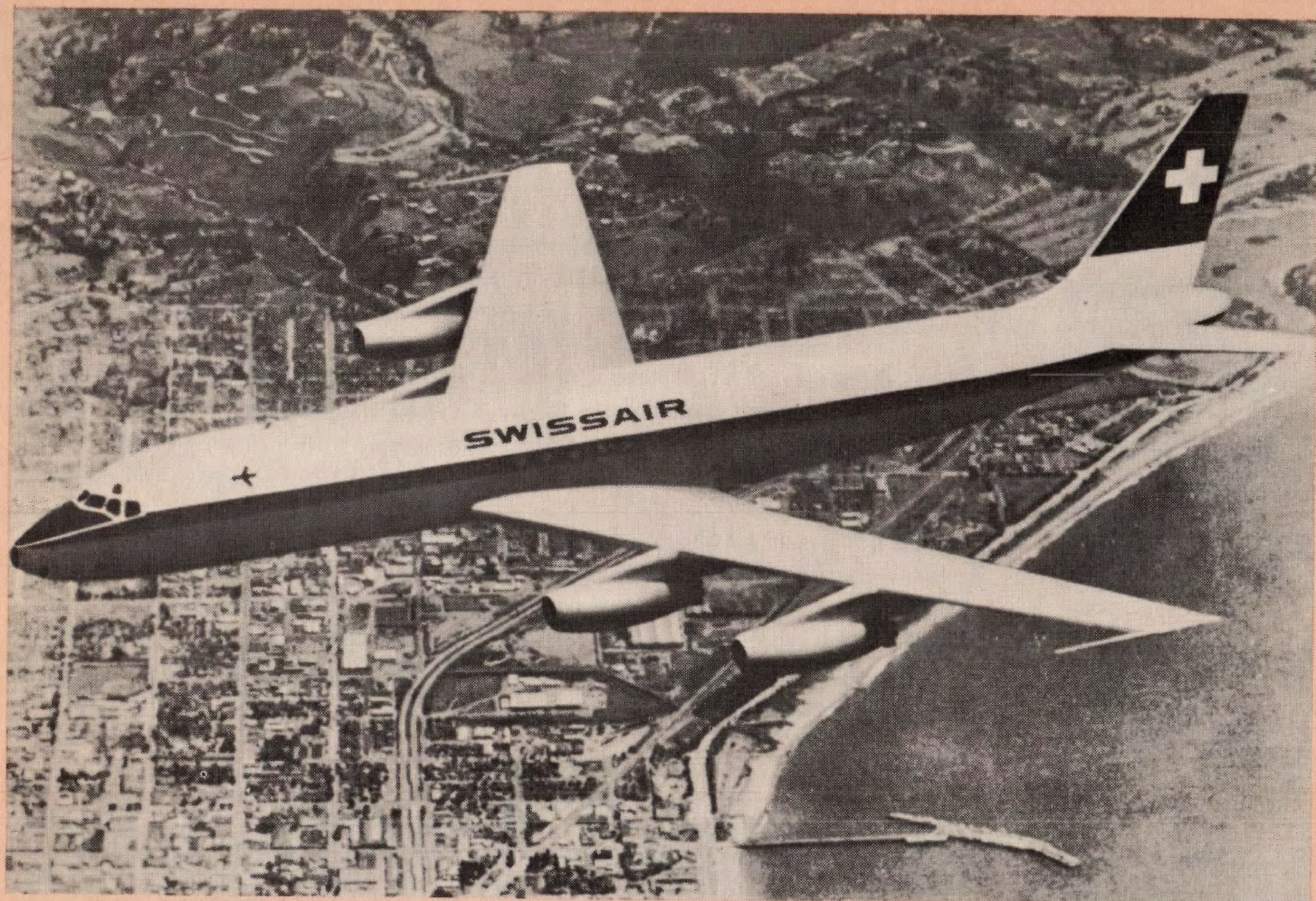


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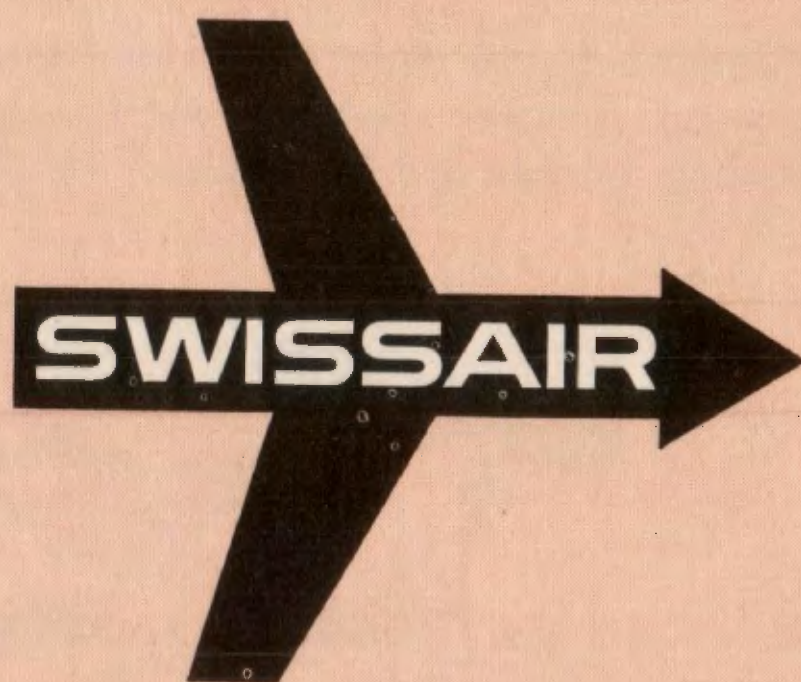




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*A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.*

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### DIXIE SPIN

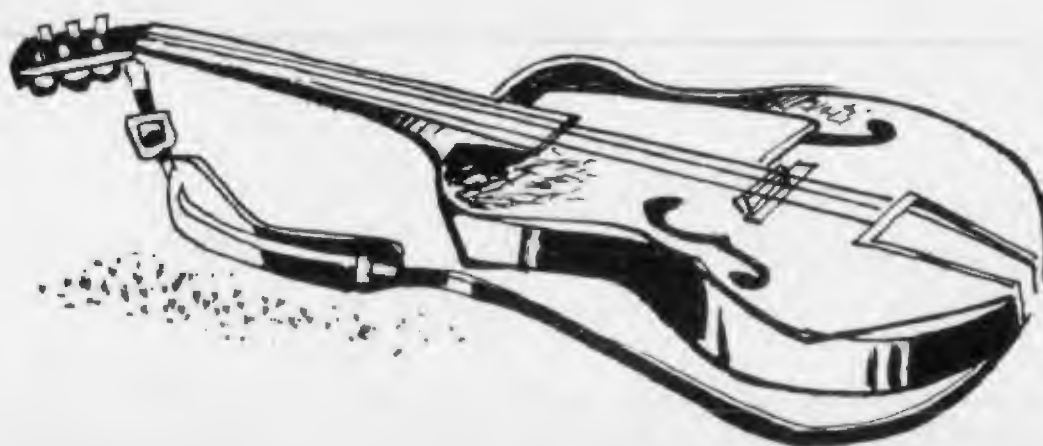
By Chuck Raley, Lakewood, California

**Those indicated by the call take right hands and pull by; give a left hand to the next and momentarily turn into a Dixie Style ocean wave. Without stopping, the centers turn three-quarters by the right (clockwise), the ends move forward (counter clockwise) ninety degrees or one-quarter.**

Starting with two facing couples, the ladies give a right hand to each other (1) pull by, and give a left hand to the opposite man (2). The couples turn half way around (3) until the men meet in the center, make a right hand star and release the girls (4). The men in the star move forward while the ladies on the outside, moving in the opposite direction, also move forward (5). After the ladies have moved one-quarter on the outside and the men three-quarters starring in the center (6) they are ready to follow the next call.

Try the Dixie Spin in your workshop utilizing the material you will find in the Workshop on page 39. You may even want to "invent" some drills of your own.

*Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.*





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### VP50 SPECIFICATIONS:

**POWER OUTPUT:** 40 watts (80 w. peak) continuous sine wave rating (60 w. peak) High fidelity performance; 45-18,000 cps,  $\pm 1$  db.

**TRANSISTORS AND DIODES:** 17 Total 9-2N2717 silicon, 2-2N3053 silicon, 4-2N2147 germanium, 2-silicon diodes.

**POWER CONSUMPTION:** 120 watts (117 vac).

**MICROPHONE INPUT:** 4: MIC 1, radio/tape, phono MIC 2.

**OUTPUT:** Two speaker sockets, 4, 8, 16 ohm and 25V, balanced 70V; Monitor; Tape.

**CONTROLS:** Channel 1-Treble, Bass, Volume, Selector Switch. Channel 2-Volume, Tone Switch, Power Switch.

**FREQUENCY RESPONSE:** 45-18,000 cps  $\pm 1$  db.

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